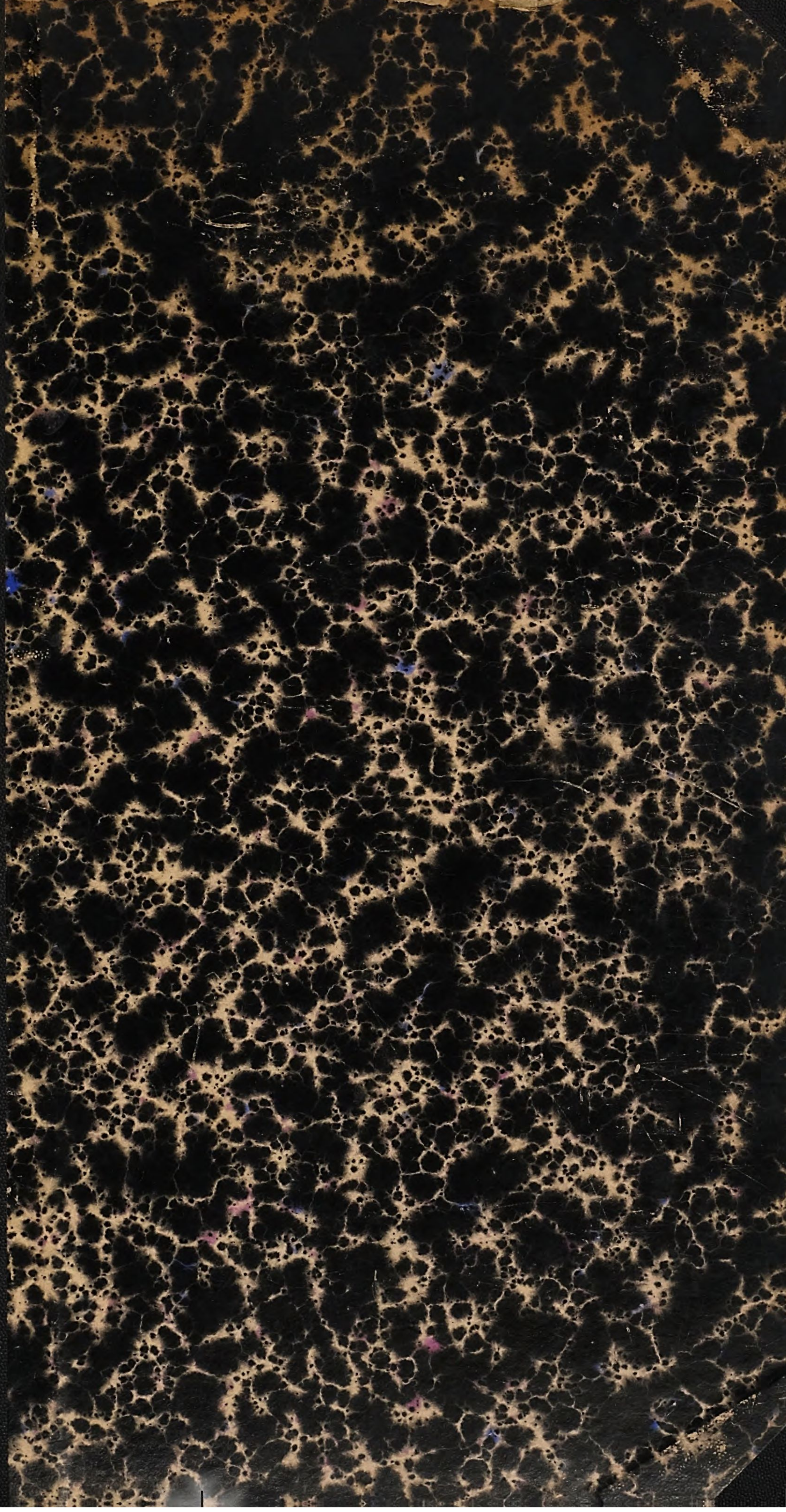


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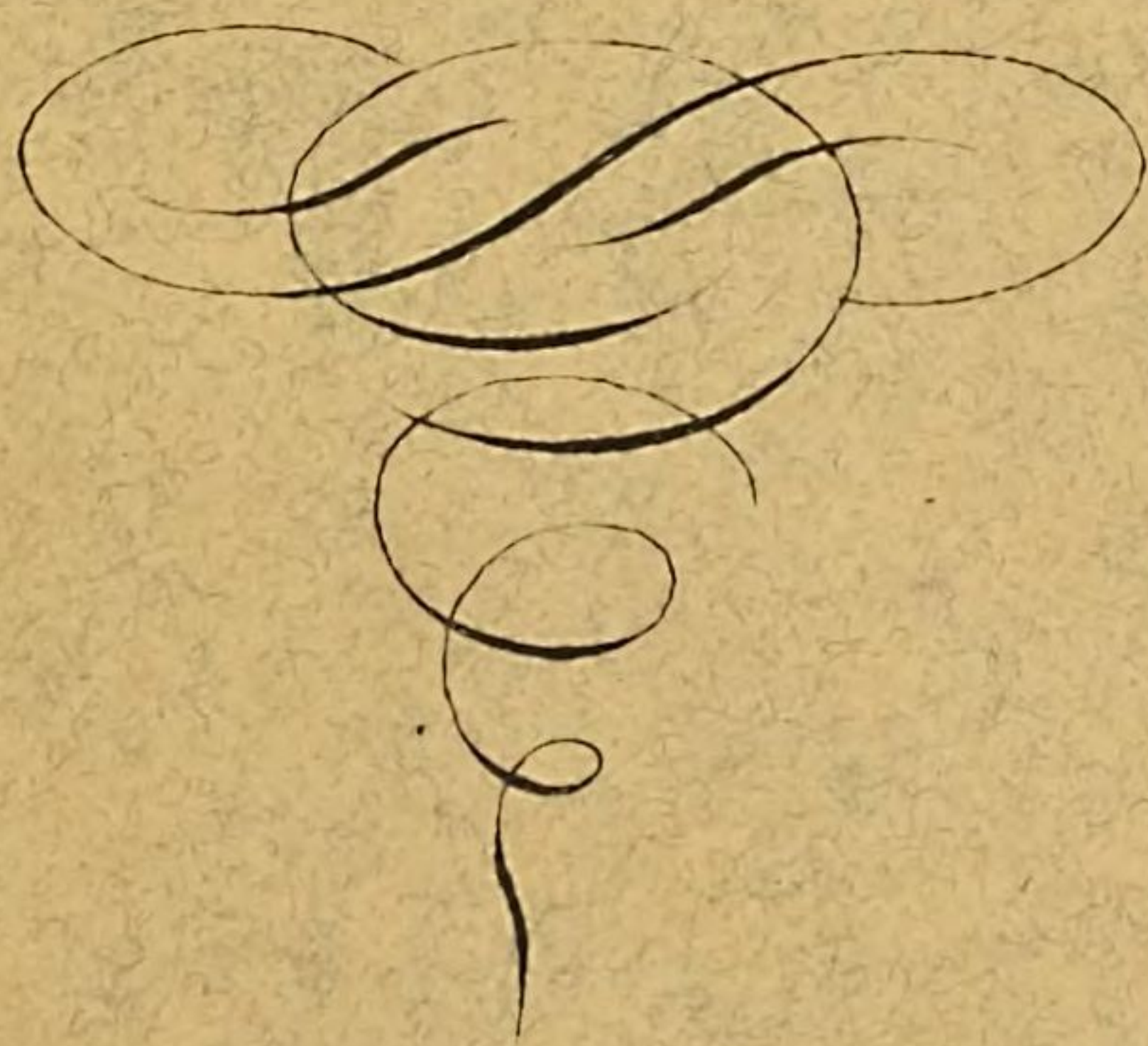
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100
ausgesetzte
GENERALBASS-BEISPIELE
als
kurze Vor- und Zwischen-Spiele
von
GUALBERT WÄLDER.



100

ausgelehte

Generalbass-Beispiele

als

**kurze Vor- und Zwischen-Spiele
und als praktische Beigabe
zu jeder Generalbasslehre,
insbesondere zu Robert Führer's
Elemente der Harmonielehre,
des Generalbasses, der Tonsetzkunst
zum Selbstunterricht
für Lehramts- und Orgelzöglinge &c.**

bearbeitet

von

GUALBERT WÄLDER.

AUGSBURG,

Verlag von Anton Böhm.

(1890)



Vorwort.

Bei Herausgabe meiner Generalbasslehre in Verbindung der Grundanfänge des Präludirens und Modulirens hatte ich den Plan, sogleich eine Reihe von ausgesetzten Generalbass-Beispielen zu bearbeiten, die der sonst so trockenen Sache eine gefällige Form geben, das heißt, so viel als möglich nach einer Melodie streben sollen. Doch meine vielen Berufsgeschäfte und andere störend einwirkende Verhältnisse verschoben die Ausführung.

Robert Führer, dieser schätzbare Kirchen-Componist, hat die musikalische Welt mit einem Werke beschenkt, betitelt: „die Elemente der Harmonielehre, des Generalbasses und der Tonsetzkunst“, jedoch ohne practische Übungs-Beispiele. — Diefß bewog mich, den alten Plan aufzunehmen, nicht nur um Robert Führers Werkchen practisch zu machen, sondern auch zu meiner und jeder Generalbasslehre eine willkommene Beigabe zur Übung und weitem Ausbildung für Orgelzöglinge zu liefern.

Wegen Form und Benützung dieser Beispiele habe ich Folgendes zu bemerken:

1. *Ich wollte der trockenen Accordenfolge eine gefällige und nutzbringende Form abgewinnen, desßwegen gieng mein Streben stets dahin, wo es nur sein konnte, eine Melodie zu erhalten.*

2. *Sollten diese Übungsbeispiele auch zugleich kleine Orgel-Vor- und Zwischenspiele sein, damit der Zögling lerne, auch nur mit Accorden, ohne weitere Ausschmückung und ohne Verfolgung eines eigentlichen Themas naturgemäß und melodisch zu präludiren. Desßwegen setzte ich sämtliche Beispiele aus und gab ihnen diese Form. Der Schüler sieht nun, wie man mit den Accorden zu verfahren hat, wie man allenfalls die Lage ändern muß, um einen Gesang in das Accorden-Spiel zu bringen.*

3. *Damit sich aber der Zögling wirklich übe, muß jedes Beispiel in mehrere Tonarten gesetzt werden, und zwar schriftlich als Hausaufgabe oder gleich am Instrumente.*

Man lasse nun das betreffende Beispiel den Zögling zuerst studiren, damit er sieht, wie es behandelt ist. Alsdann gebe man ihm davon nur den bezifferten Bass, und so möge er nun seine Versuche in andern Tonarten machen. Gelingt nun dem Schüler seine Arbeit, so werde er angeleitet, auf solche Weise ähnliche Beispiele zu verfertigen.

4. Damit der Zögling auf die Lage der Accorde aufmerksam gemacht werde, habe ich, wo dieses sein konnte, ohne die übliche Bezifferungsweise zu stören, die Bezifferung so eingerichtet, daß der Gesang leicht zu finden ist.

5. Diejenigen Beispiele, welche nur Übergänge in andere Tonarten enthalten, müssen ebenfalls von einer andern Tonart aus geübt werden. Ich bin überall von C dur ausgegangen. Der Schüler gehe nun mit den nemlichen Accorden z. B. von G dur aus, dann von F dur u. s. w.

Dieses Alles möge bei Beurtheilung und Anwendung meiner Arbeit berücksichtigt werden, wie auch, daß ich keine andere Absicht hatte, als Orgelzöglingen nützlich zu werden.

Gualbert Wälder.

I. Der Dreiklang.

1.

The first system of music is in common time (C) and C major. It consists of two staves. The right staff features a series of chords, mostly triads, with some moving lines. The left staff provides a bass line with eighth and quarter notes, including triplets and a 5-measure rest.

This system continues the first system. The right staff has more complex chordal textures with some sixteenth-note movement. The left staff continues the bass line with similar rhythmic patterns.

2.

The second system is in D major (one sharp). It features a more active right hand with many chords and some sixteenth-note passages. The left hand continues with a steady bass line, including triplets.

This system continues the second system. The right hand maintains the chordal texture with some melodic movement. The left hand has a consistent bass line.

3.

The third system is in D minor (two flats). The right hand features a series of chords, some with moving lines. The left hand has a bass line with eighth and quarter notes, including triplets.

This system continues the third system. The right hand has a series of chords, some with moving lines. The left hand has a bass line with eighth and quarter notes, including triplets.

4.

Exercise 4, measures 1-5. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The right hand features chords and single notes, while the left hand plays a bass line with triplets and single notes.

Exercise 4, measures 6-7. The right hand continues with chords and single notes, and the left hand plays a bass line with triplets and single notes.

5.

Exercise 5, measures 1-7. The key signature has two sharps (F-sharp and C-sharp), and the time signature is common time (C). The right hand features chords and single notes, while the left hand plays a bass line with triplets and single notes.

Exercise 5, measures 8-10. The right hand continues with chords and single notes, and the left hand plays a bass line with triplets and single notes.

6.

Exercise 6, measures 1-7. The key signature has three sharps (F-sharp, C-sharp, and G-sharp), and the time signature is common time (C). The right hand features chords and single notes, while the left hand plays a bass line with triplets and single notes.

Exercise 6, measures 8-10. The right hand continues with chords and single notes, and the left hand plays a bass line with triplets and single notes.

7.

Exercise 7 consists of 8 measures. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written for piano with a grand staff. The first four measures feature a descending eighth-note scale in the right hand, while the left hand plays a steady eighth-note accompaniment. The final four measures show a more complex texture with chords and moving lines in both hands.

Measures 9-16 of exercise 7. The right hand continues with a descending eighth-note scale, and the left hand provides a consistent eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Measures 17-24 of exercise 7. This section introduces a new melodic line in the right hand, featuring a descending eighth-note scale. The left hand continues with its eighth-note accompaniment. The exercise ends with a final chord.

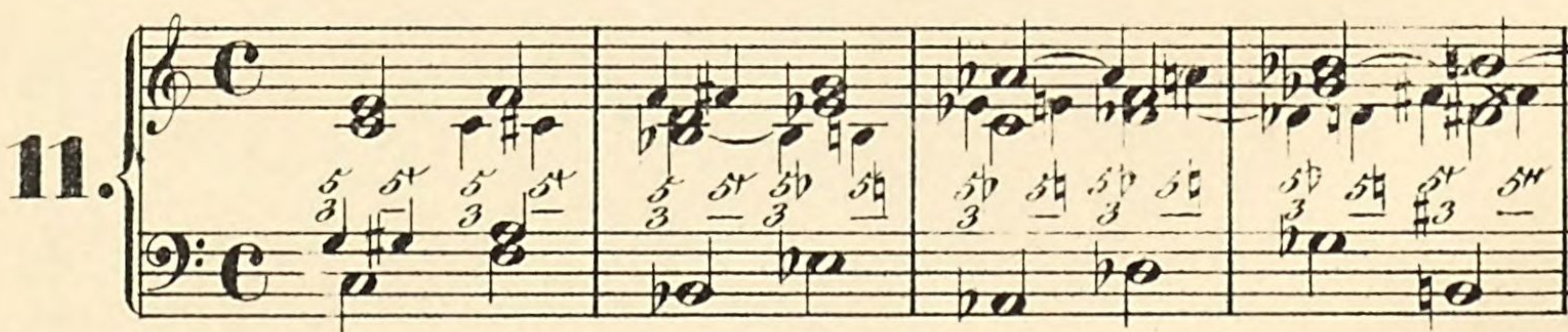
8.

Exercise 8 consists of 8 measures. The key signature has one sharp (F-sharp), and the time signature is common time (C). The music is written for piano with a grand staff. The first four measures feature a descending eighth-note scale in the right hand, while the left hand plays a steady eighth-note accompaniment. The final four measures show a more complex texture with chords and moving lines in both hands.

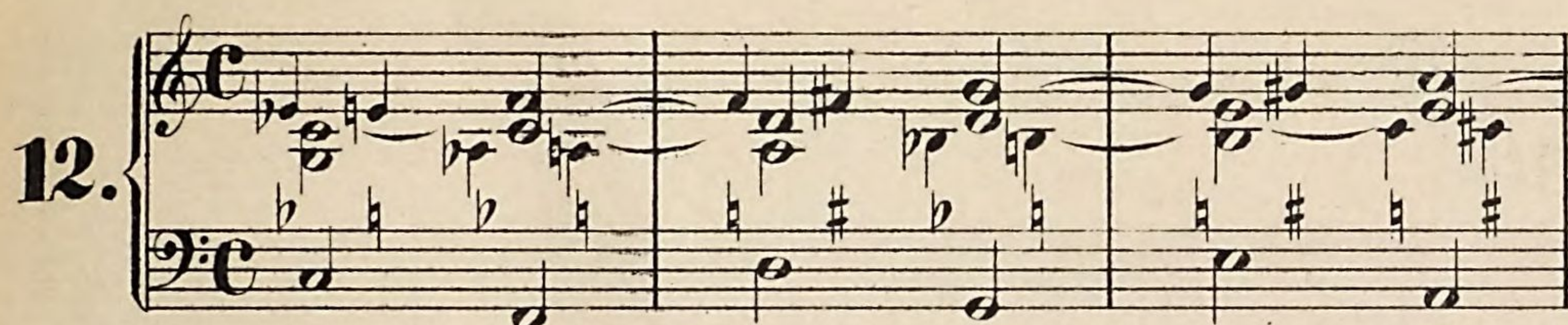
Measures 9-16 of exercise 8. The right hand continues with a descending eighth-note scale, and the left hand provides a consistent eighth-note accompaniment. The piece concludes with a final chord in the right hand.

9.

Exercise 9 consists of 8 measures. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written for piano with a grand staff. The first four measures feature a descending eighth-note scale in the right hand, while the left hand plays a steady eighth-note accompaniment. The final four measures show a more complex texture with chords and moving lines in both hands.

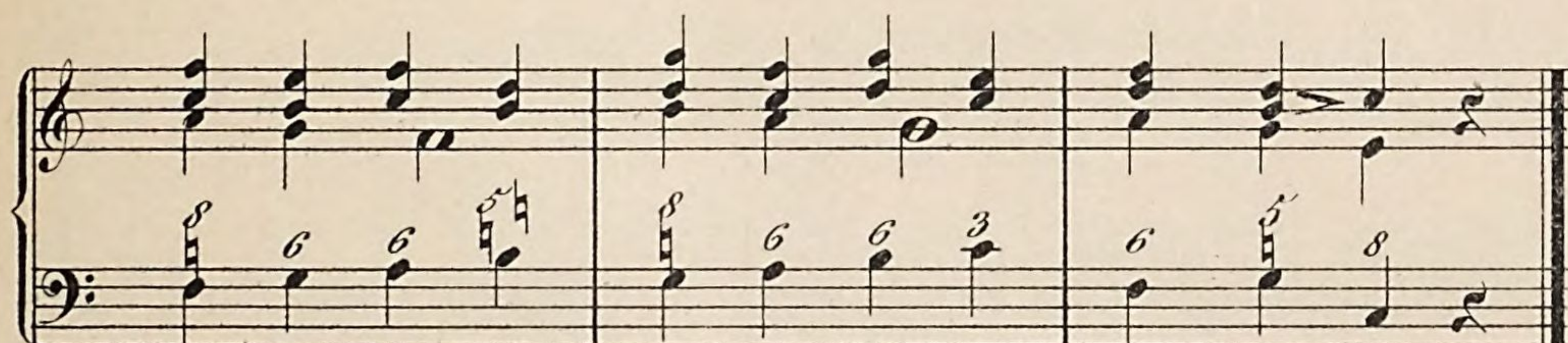


12.



II. Der Sextenaccord.

13.



14.



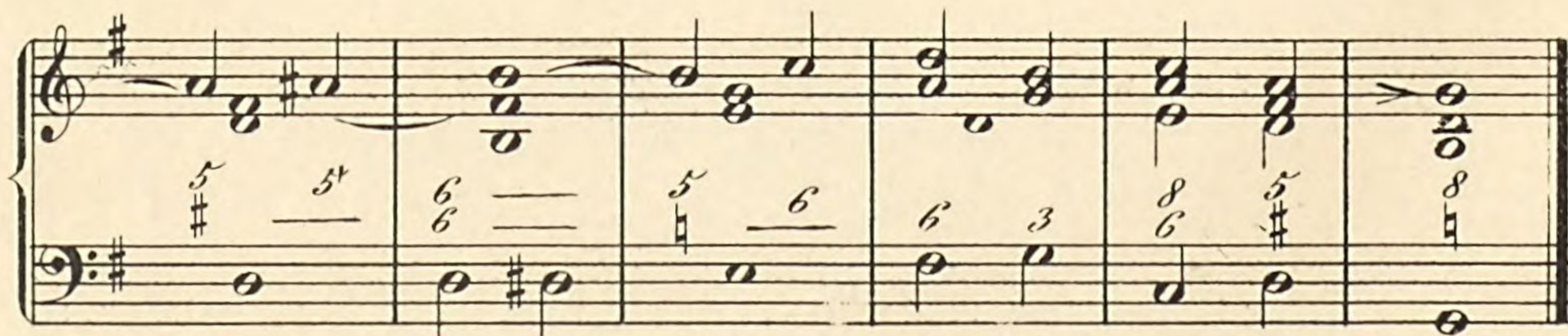
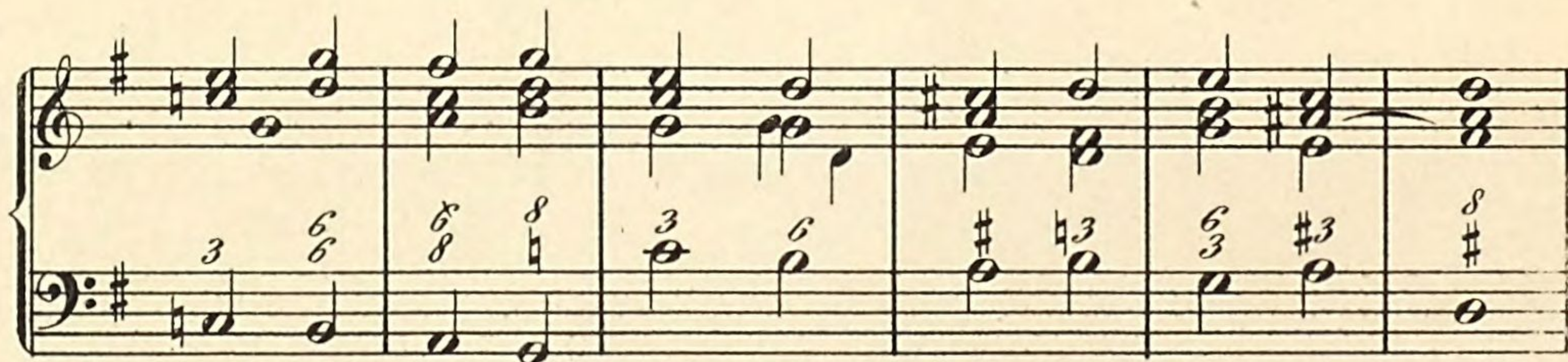
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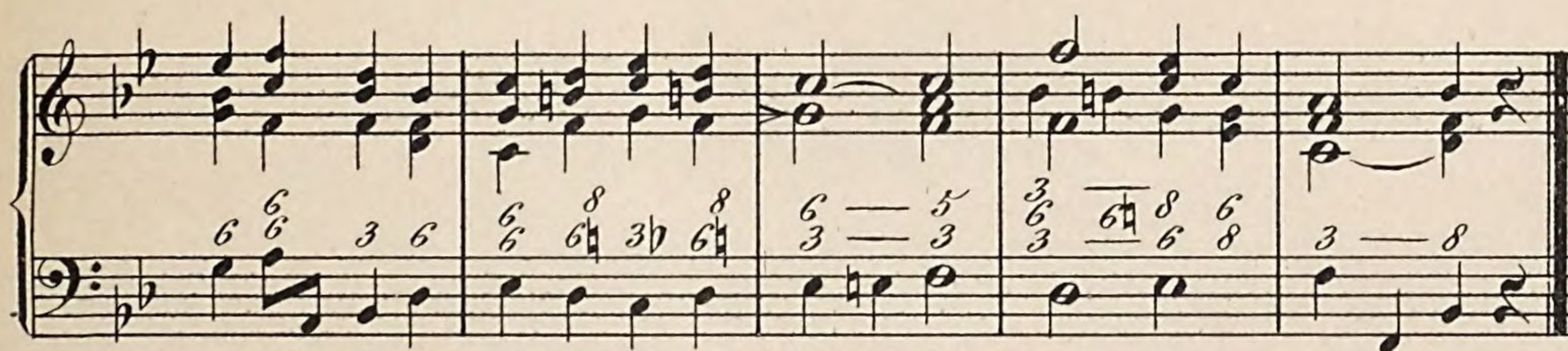
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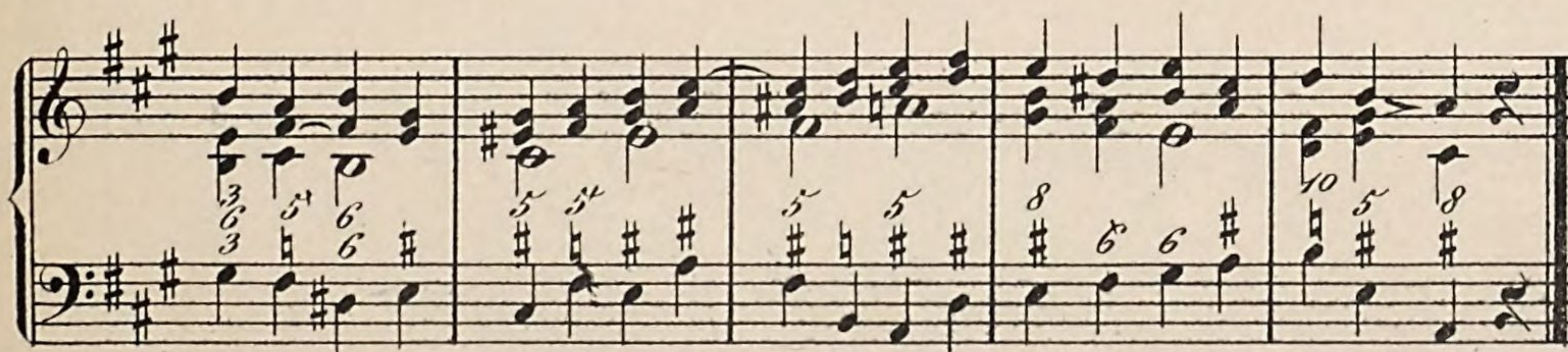
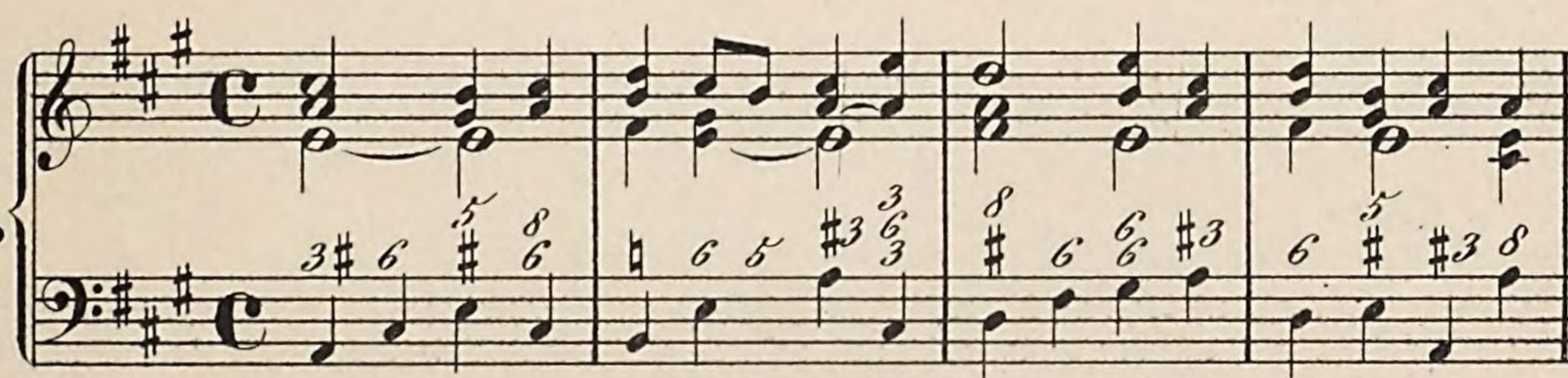
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19.



20.



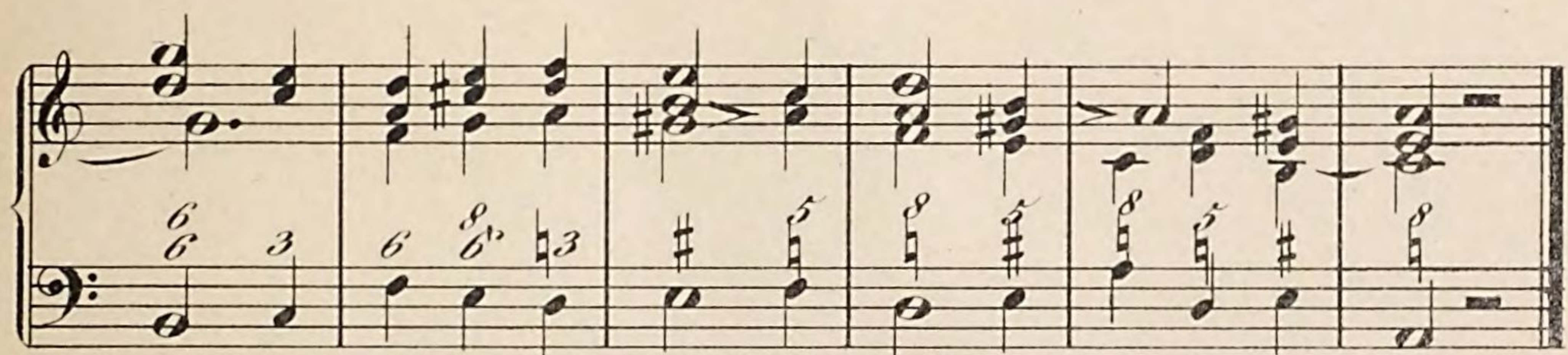
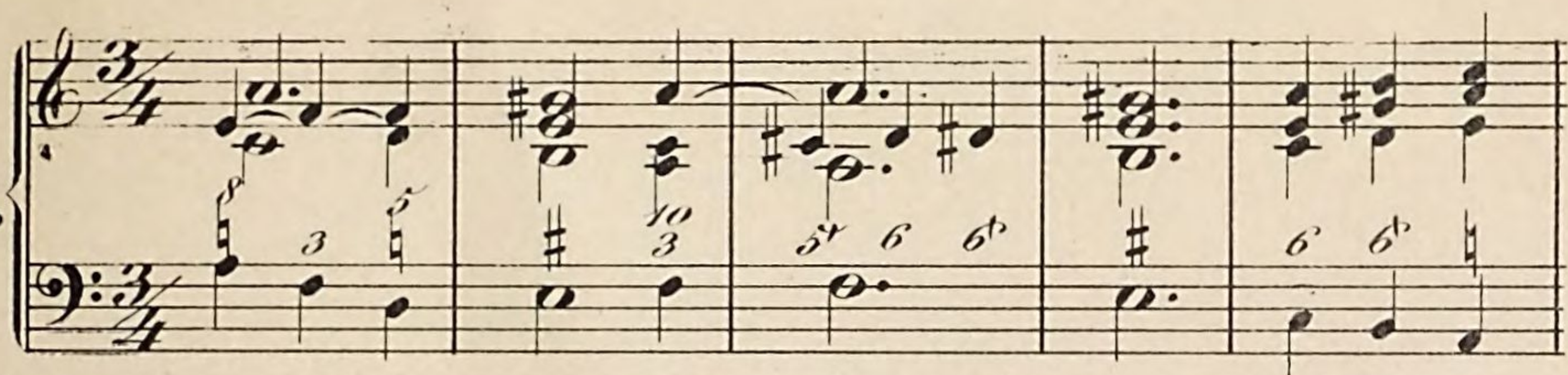
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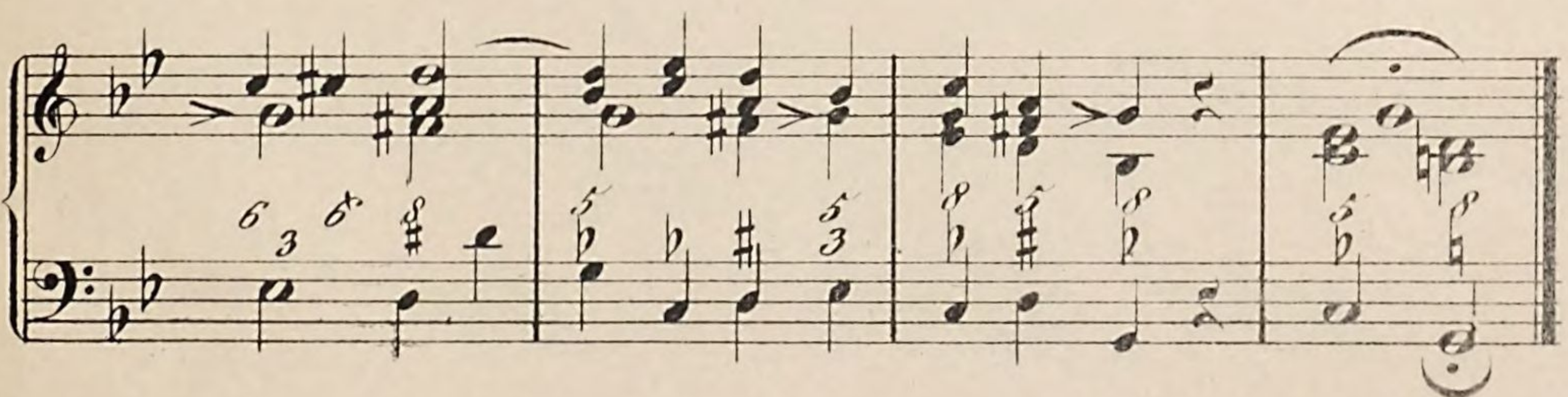
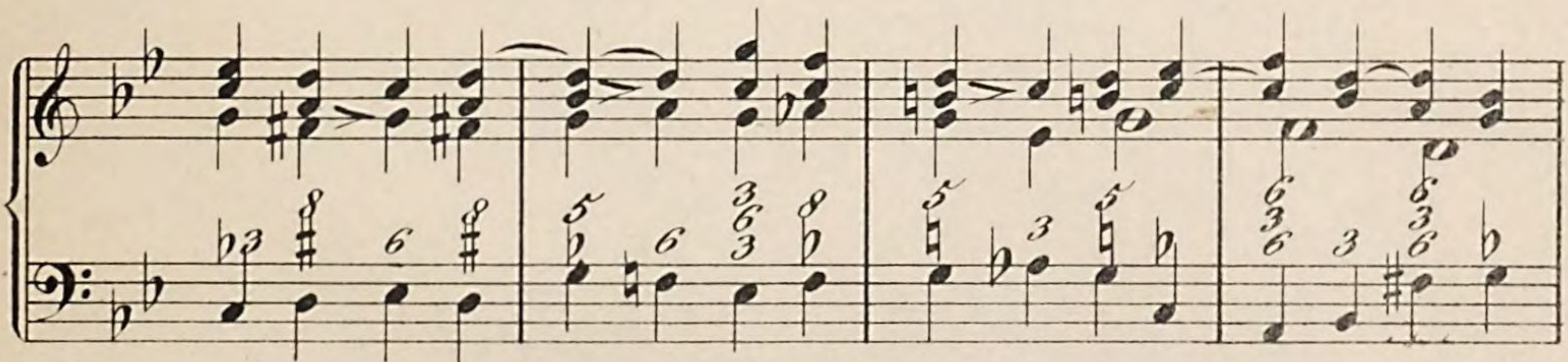
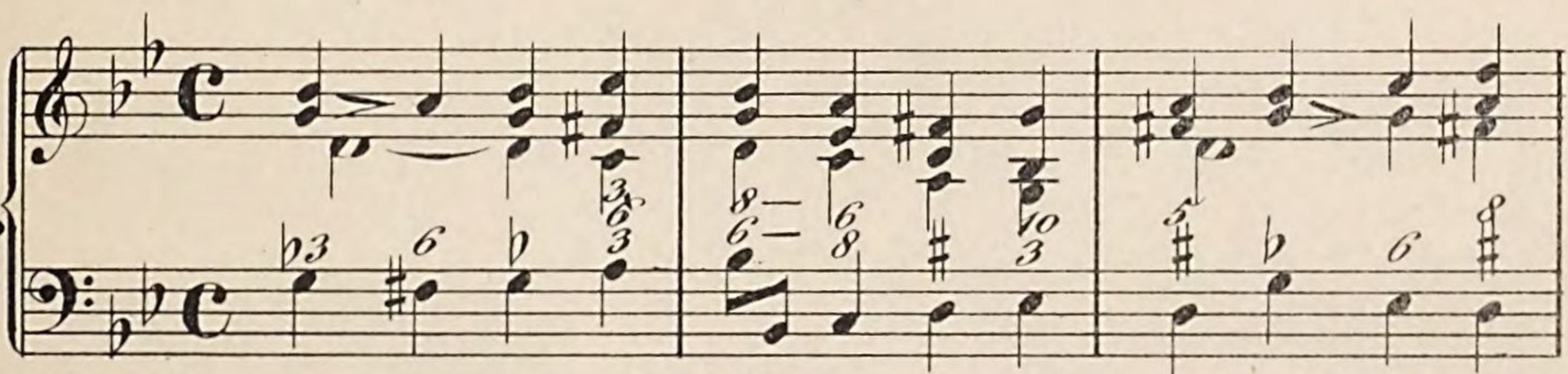
22.



23.



24.



III. Der Quartsextenaccord.

25.

Exercise 25, measures 1-3. Treble and bass staves in common time. The treble staff features a quartsextenaccord (chord of the fourth and sixth) in measures 1 and 3, and a single note in measure 2. The bass staff provides a simple harmonic accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

Exercise 25, measures 4-6. Continuation of the exercise. Measure 6 ends with a double bar line.

26.

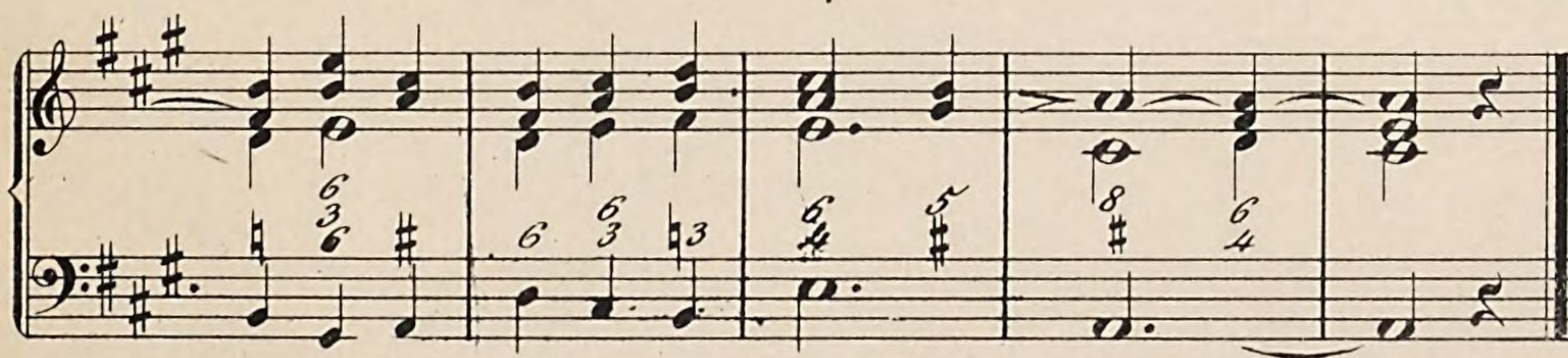
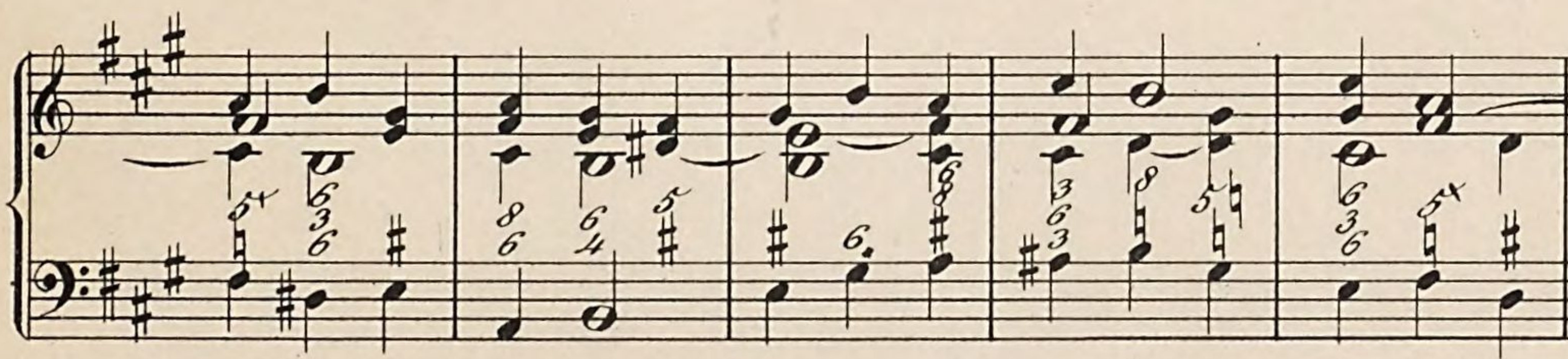
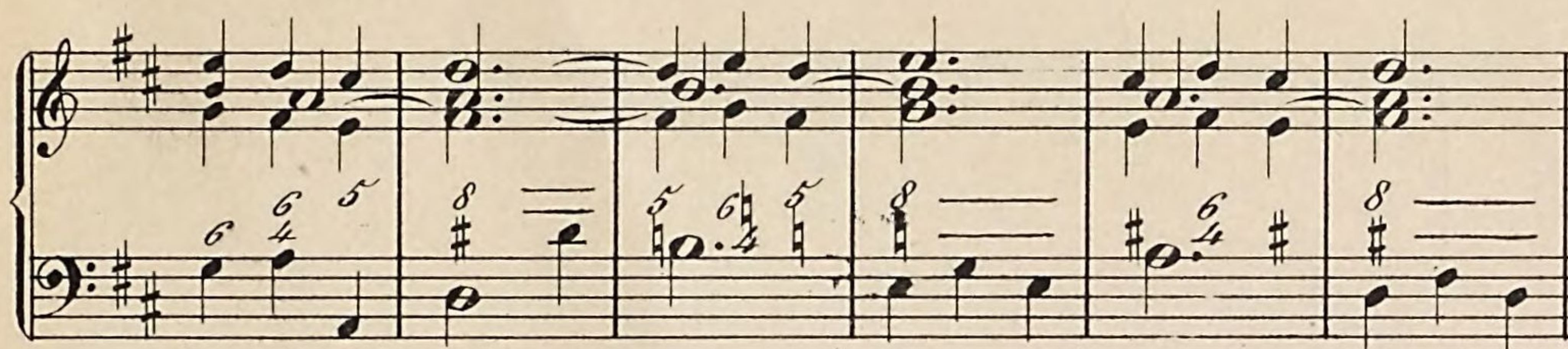
Exercise 26, measures 1-5. Treble and bass staves in 3/4 time. The treble staff contains a melodic line with various intervals and accidentals. The bass staff provides a steady accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

Exercise 26, measures 6-10. Continuation of the exercise. Measure 10 ends with a double bar line.

Exercise 26, measures 11-15. Continuation of the exercise. Measure 15 ends with a double bar line.

27.

Exercise 27, measures 1-5. Treble and bass staves in 3/4 time with a key signature of one sharp (F#). The treble staff contains a melodic line with various intervals and accidentals. The bass staff provides a steady accompaniment. Fingerings are indicated by numbers 1-5 below the notes.



29.

Measures 29-32. Treble clef, common time. Bass clef, common time. Measure 29: Treble has a whole rest, bass has a whole note G. Measure 30: Treble has a half note G, bass has a half note G. Measure 31: Treble has a half note G, bass has a half note G. Measure 32: Treble has a half note G, bass has a half note G.

Measures 33-36. Treble clef, common time. Bass clef, common time. Measure 33: Treble has a half note G, bass has a half note G. Measure 34: Treble has a half note G, bass has a half note G. Measure 35: Treble has a half note G, bass has a half note G. Measure 36: Treble has a half note G, bass has a half note G.

Measures 37-40. Treble clef, common time. Bass clef, common time. Measure 37: Treble has a half note G, bass has a half note G. Measure 38: Treble has a half note G, bass has a half note G. Measure 39: Treble has a half note G, bass has a half note G. Measure 40: Treble has a half note G, bass has a half note G.

30.

Measures 41-44. Treble clef, common time. Bass clef, common time. Measure 41: Treble has a whole rest, bass has a whole note G. Measure 42: Treble has a half note G, bass has a half note G. Measure 43: Treble has a half note G, bass has a half note G. Measure 44: Treble has a half note G, bass has a half note G.

Measures 45-48. Treble clef, common time. Bass clef, common time. Measure 45: Treble has a half note G, bass has a half note G. Measure 46: Treble has a half note G, bass has a half note G. Measure 47: Treble has a half note G, bass has a half note G. Measure 48: Treble has a half note G, bass has a half note G.

Measures 49-52. Treble clef, common time. Bass clef, common time. Measure 49: Treble has a half note G, bass has a half note G. Measure 50: Treble has a half note G, bass has a half note G. Measure 51: Treble has a half note G, bass has a half note G. Measure 52: Treble has a half note G, bass has a half note G.

IV. Der Septimenaccord.

31.

Exercise 31, measures 1-3. The key signature has one sharp (F#). The time signature is common time (C). The melody in the treble clef consists of eighth and sixteenth notes. The bass line features triplets of eighth notes. Measure 1: Treble has F#4, G#4, A5, B5; Bass has F#3, G#3, A4. Measure 2: Treble has G#4, A5, B5, C6; Bass has G#3, A4, B4. Measure 3: Treble has A5, B5, C6, B5; Bass has A4, B4, C5.

Exercise 31, measures 4-7. Measure 4: Treble has B5, C6, B5, A5; Bass has B4, C5, D5, E5. Measure 5: Treble has A5, G#4, F#4, E4; Bass has E5, D5, C5, B4. Measure 6: Treble has E4, D4, C4, B3; Bass has B4, A4, G#4, F#4. Measure 7: Treble has B3, A3, G#3, F#3; Bass has F#4, E4, D4, C4.

32.

Exercise 32, measures 1-4. The key signature has one sharp (F#). The time signature is common time (C). Measure 1: Treble has F#4, G#4, A5, B5; Bass has F#3, G#3, A4, B4. Measure 2: Treble has G#4, A5, B5, C6; Bass has G#3, A4, B4, C5. Measure 3: Treble has A5, B5, C6, B5; Bass has A4, B4, C5, B4. Measure 4: Treble has G#4, A5, B5, C6; Bass has G#3, A4, B4, C5.

Exercise 32, measures 5-8. Measure 5: Treble has F#4, G#4, A5, B5; Bass has F#3, G#3, A4, B4. Measure 6: Treble has G#4, A5, B5, C6; Bass has G#3, A4, B4, C5. Measure 7: Treble has A5, B5, C6, B5; Bass has A4, B4, C5, B4. Measure 8: Treble has G#4, A5, B5, C6; Bass has G#3, A4, B4, C5.

33.

Exercise 33, measures 1-5. The key signature has one flat (Bb). The time signature is 3/4. Measure 1: Treble has Bb4, C5, D5, E5; Bass has Bb3, C4, D4, E4. Measure 2: Treble has C5, D5, E5, F#5; Bass has C4, D4, E4, F#4. Measure 3: Treble has D5, E5, F#5, G#5; Bass has D4, E4, F#4, G#4. Measure 4: Treble has E5, F#5, G#5, A6; Bass has E4, F#4, G#4, A5. Measure 5: Treble has F#5, G#5, A6, B6; Bass has F#4, G#4, A5, B5.

Exercise 33, measures 6-9. Measure 6: Treble has Bb4, C5, D5, E5; Bass has Bb3, C4, D4, E4. Measure 7: Treble has C5, D5, E5, F#5; Bass has C4, D4, E4, F#4. Measure 8: Treble has D5, E5, F#5, G#5; Bass has D4, E4, F#4, G#4. Measure 9: Treble has E5, F#5, G#5, A6; Bass has E4, F#4, G#4, A5.

First system of musical notation, measures 1-4. The treble clef staff contains chords and single notes with accidentals. The bass clef staff contains chords with figured bass notation: 7, #, 7, 5b, b3, 6, 3, 6b, 5b, 6, b3, 6, 3, 6.

Second system of musical notation, measures 5-8. The treble clef staff contains chords and single notes. The bass clef staff contains chords with figured bass notation: 6, 6, 7, 8, 7, 5, 7, 6, 5, 3, 6, 4, 6b. The system concludes with a double bar line and a repeat sign.

34.

Third system of musical notation, measures 9-12. The treble clef staff contains chords and single notes. The bass clef staff contains chords with figured bass notation: 3, 8, 7, 8, 7, 8, 7, 8, 7, 8, 7, 6, 6, 4, 7. The system concludes with a double bar line.

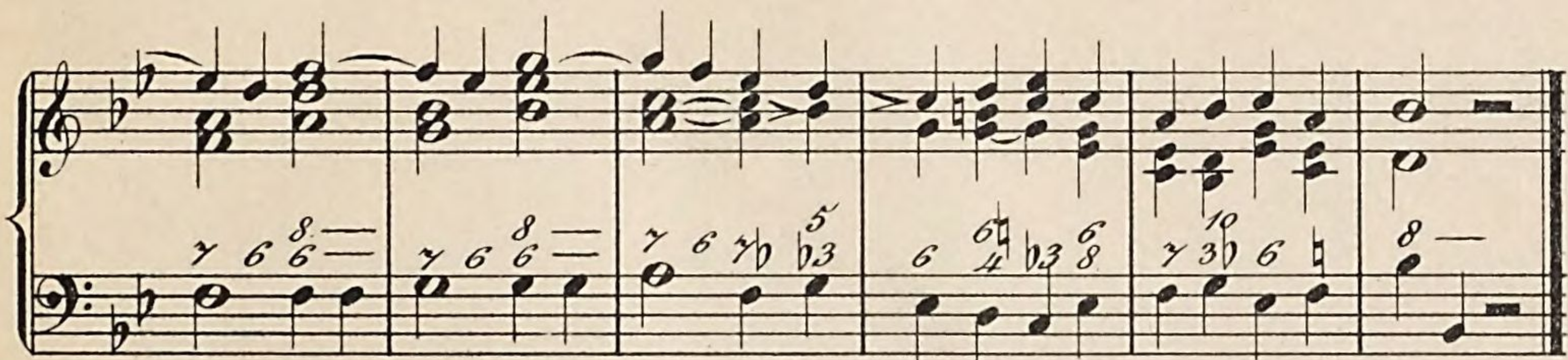
35.

Fourth system of musical notation, measures 13-16. The treble clef staff contains chords and single notes. The bass clef staff contains chords with figured bass notation: 8, 7, 7, 7, 7, 7, 7, 7. The system concludes with a double bar line.

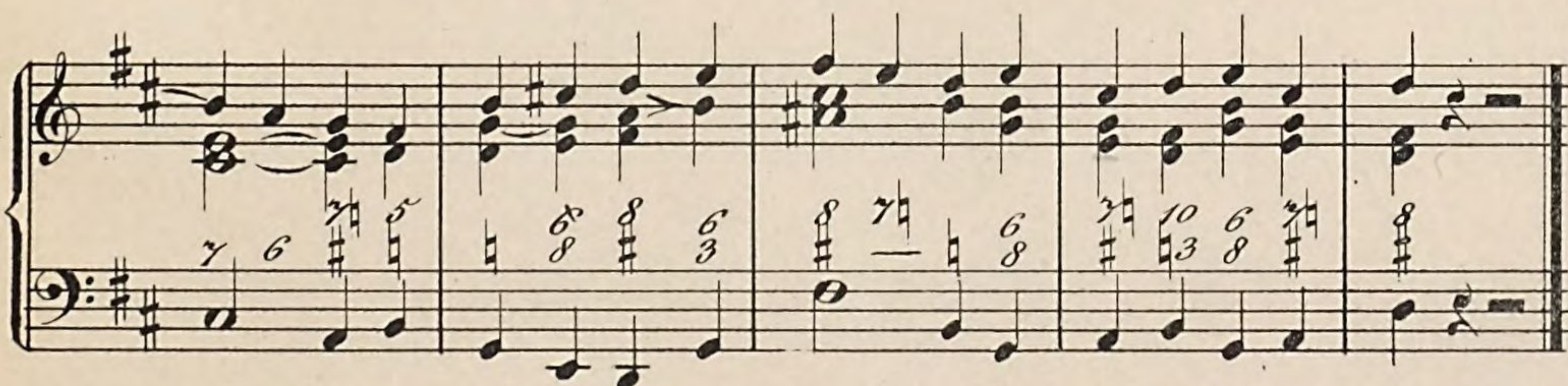
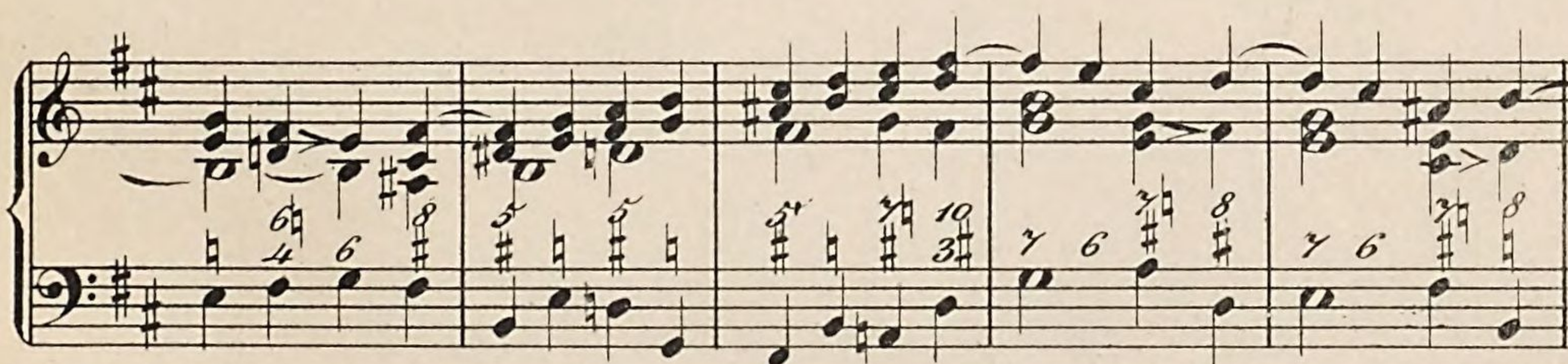
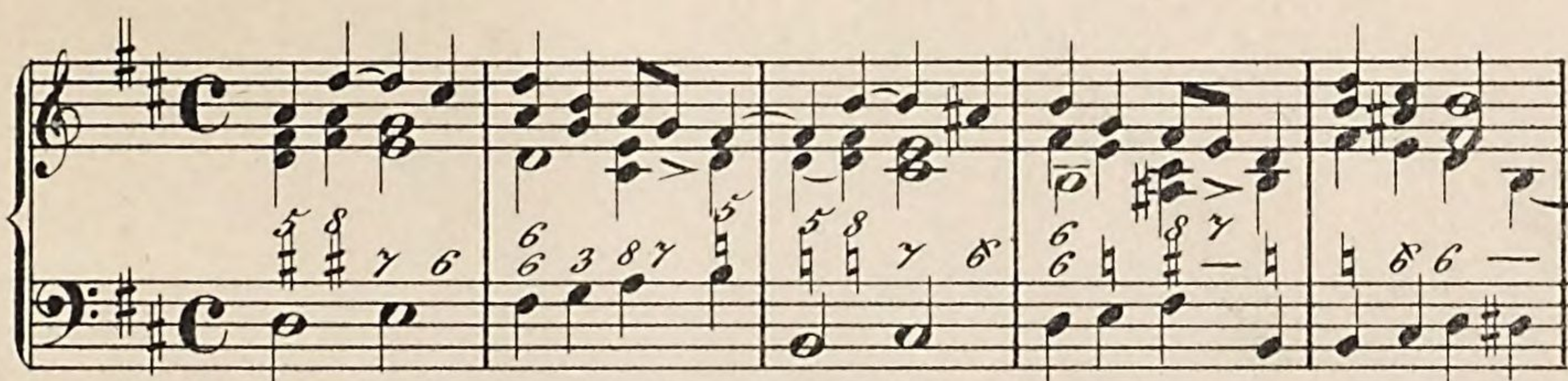
Fifth system of musical notation, measures 17-20. The treble clef staff contains chords and single notes. The bass clef staff contains chords with figured bass notation: 7, 3, 6, 4, b, 6, 3, 8, 7, 6, b3, 6, 3. The system concludes with a double bar line.

Sixth system of musical notation, measures 21-24. The treble clef staff contains chords and single notes. The bass clef staff contains chords with figured bass notation: 8, #, 7, 3, b, 7, 3, 6, 3, 7b, 8, 6, 5, 4, 6b. The system concludes with a double bar line.

36.



37.



38.

Exercise 38, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is common time (C). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated below the notes.

Measures 5-8 of exercise 38. The musical notation continues with similar melodic and harmonic patterns, maintaining the key signature and time signature.

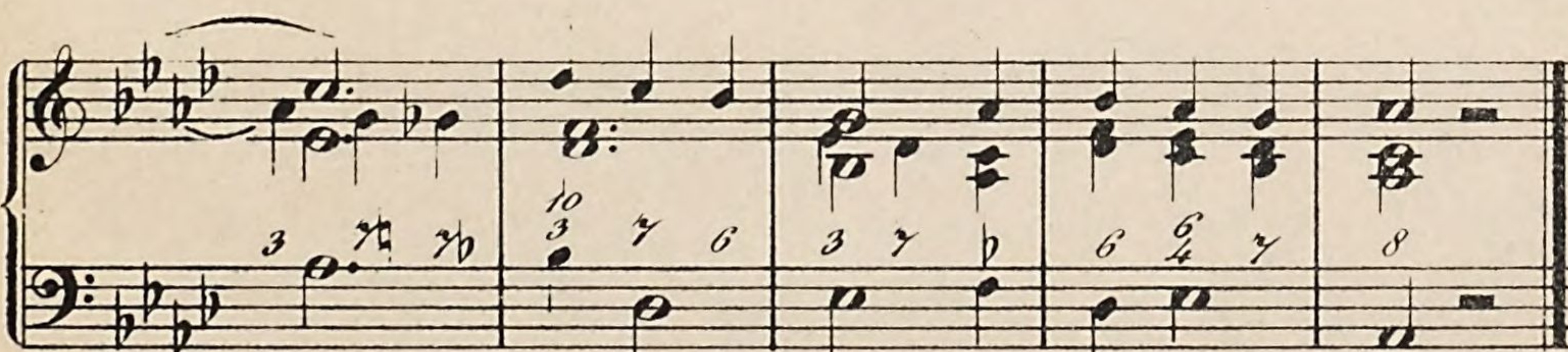
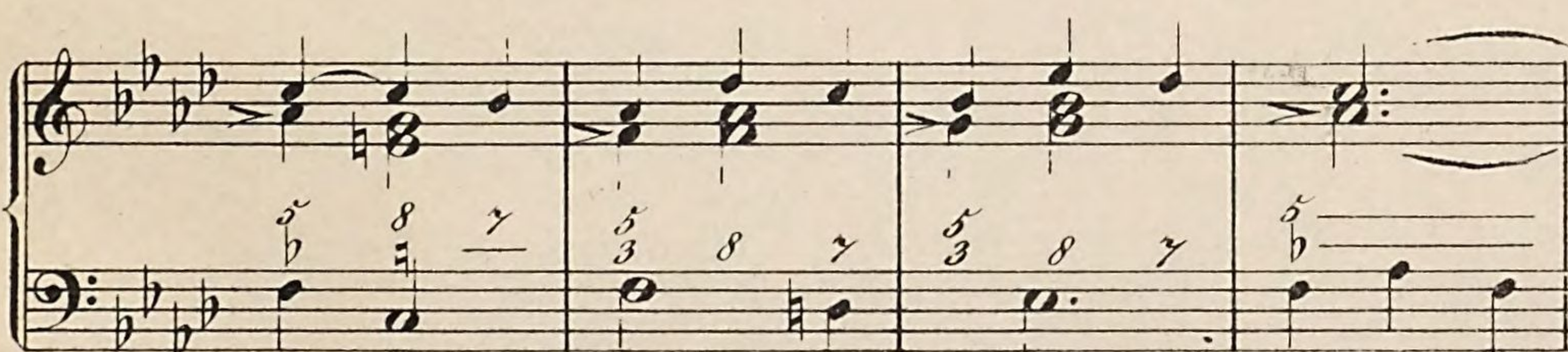
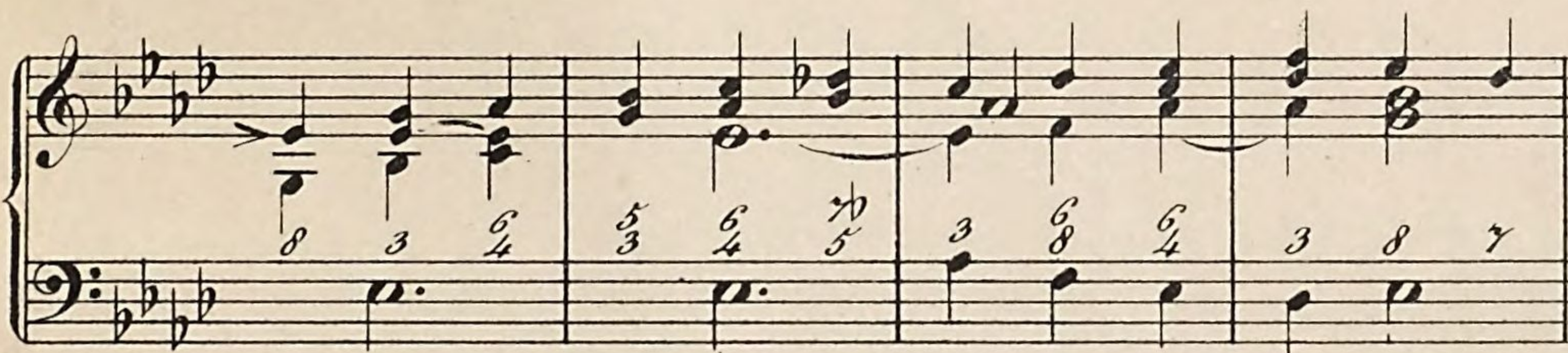
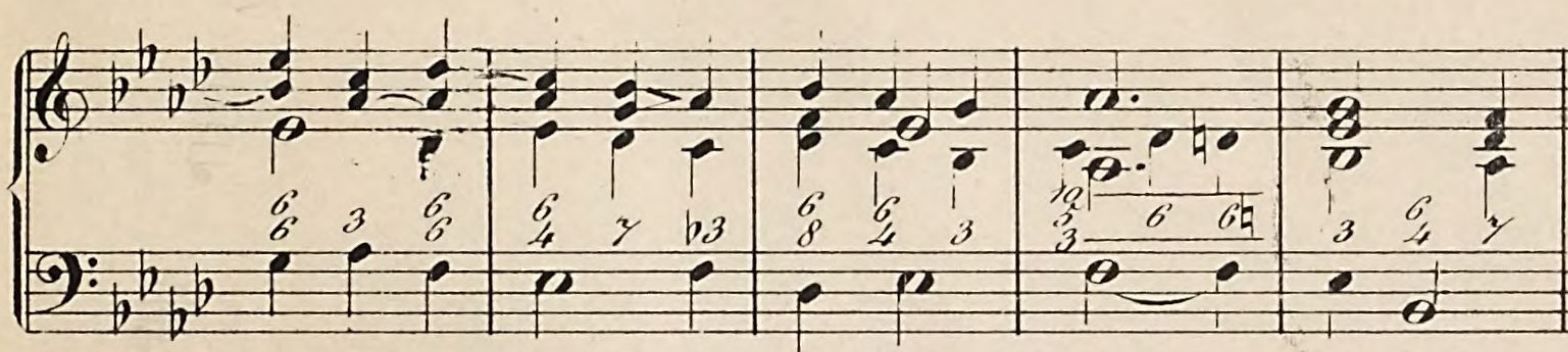
Measures 9-12 of exercise 38. The piece concludes with a final cadence in the key of D major.

39.

Exercise 39, measures 1-3. The key signature changes to two flats (Bb and Eb), and the time signature remains common time (C). The right hand continues with a melodic line, and the left hand provides accompaniment. Fingering numbers are present.

Measures 4-6 of exercise 39. The musical notation continues with similar melodic and harmonic patterns in the key of Bb major.

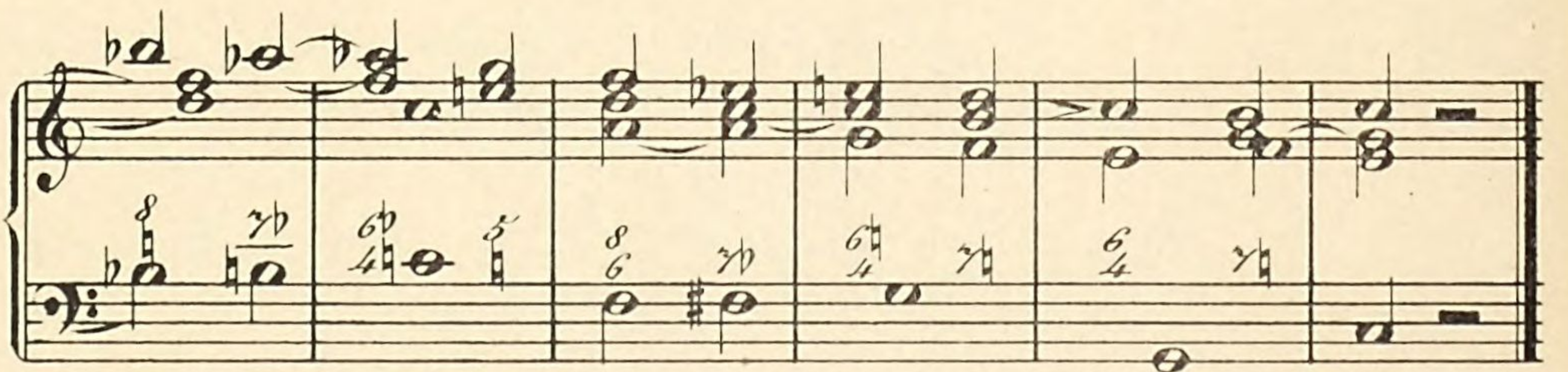
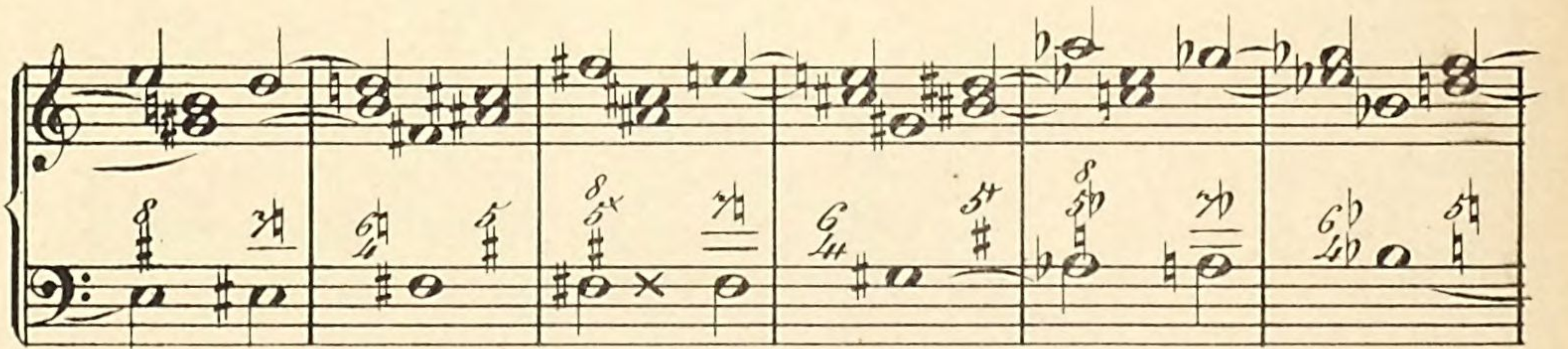
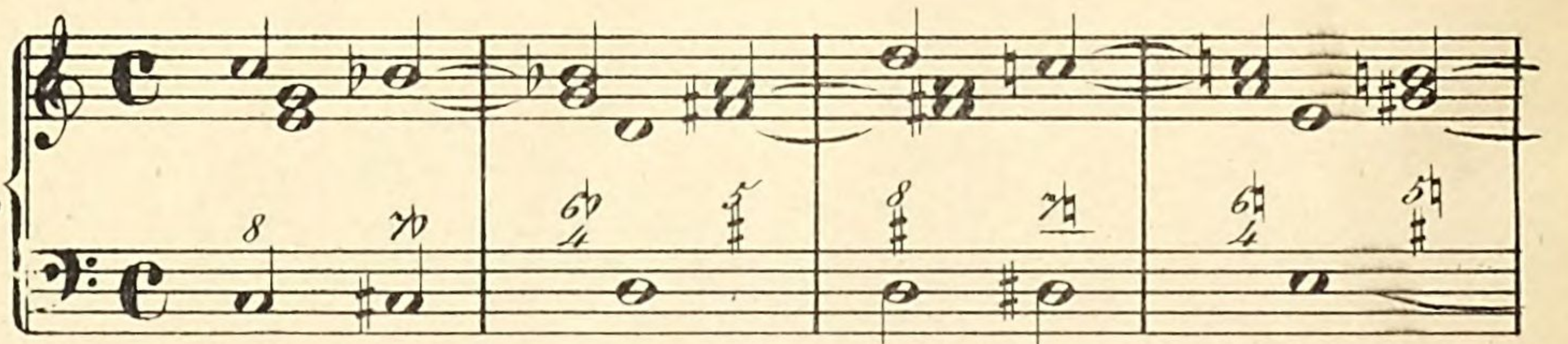
Measures 7-9 of exercise 39. The piece concludes with a final cadence in the key of Bb major.



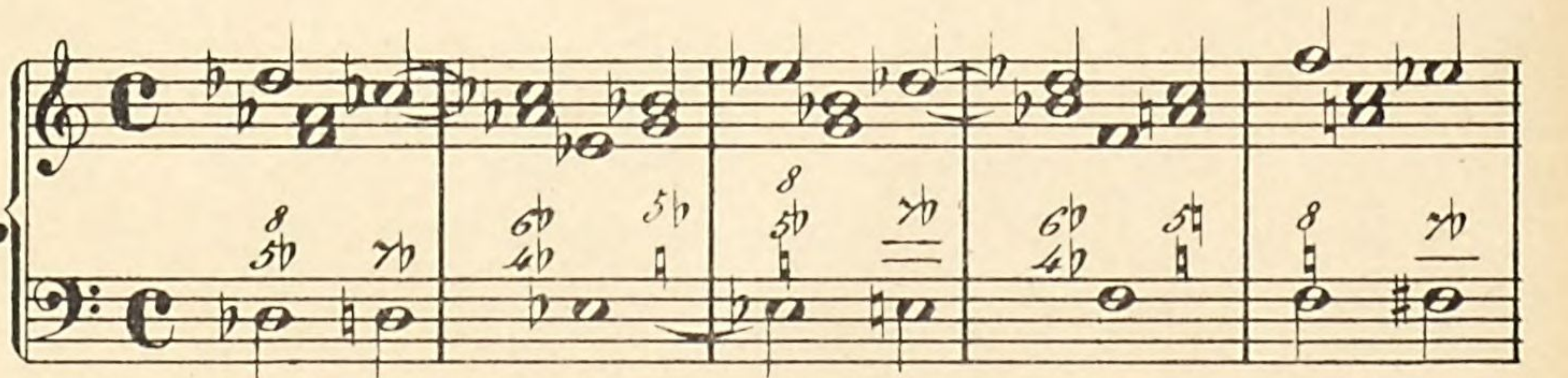
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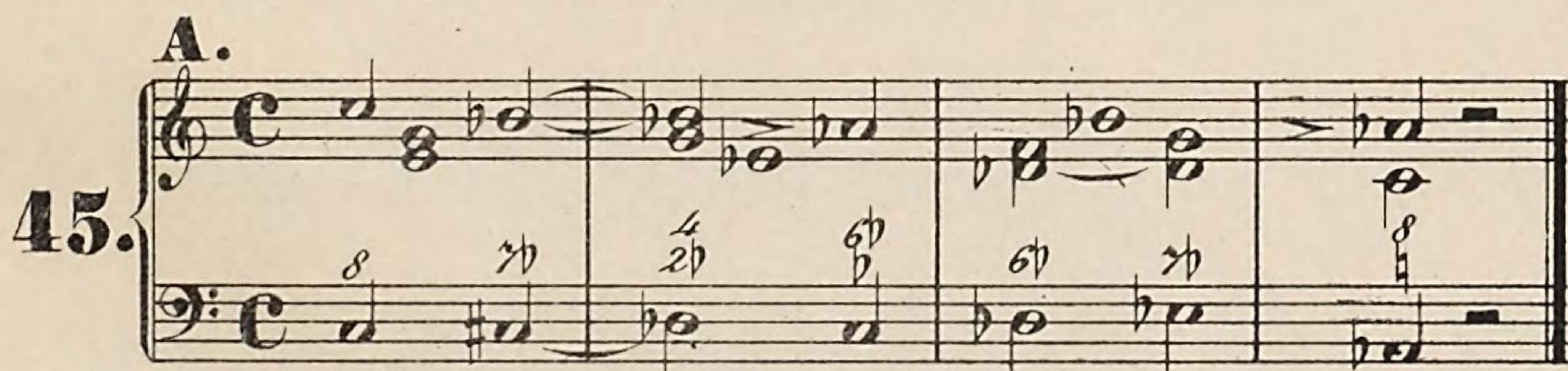
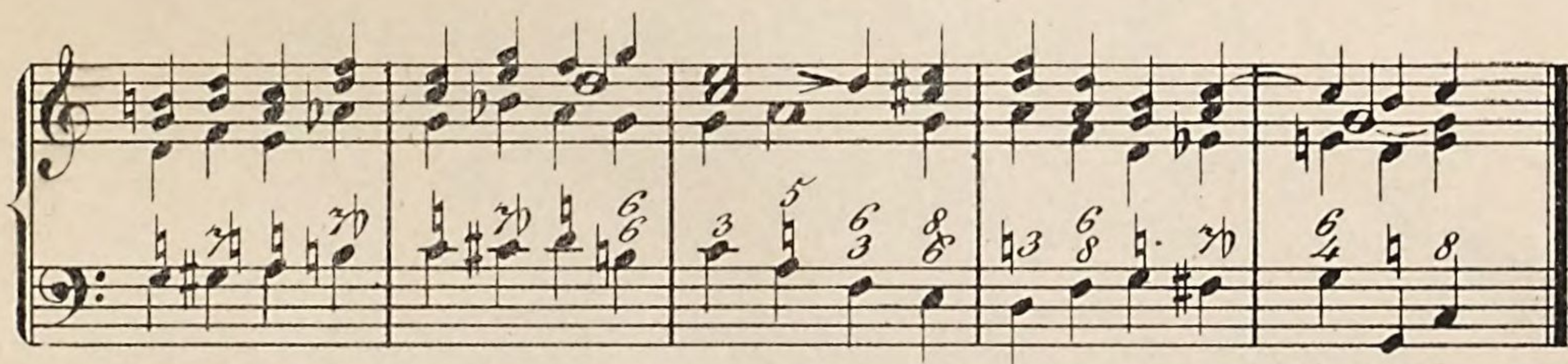
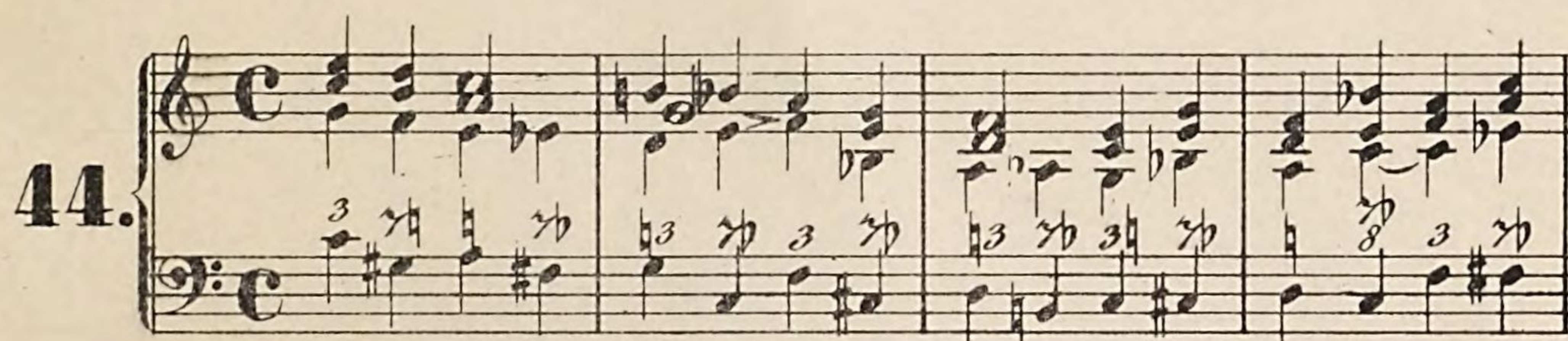
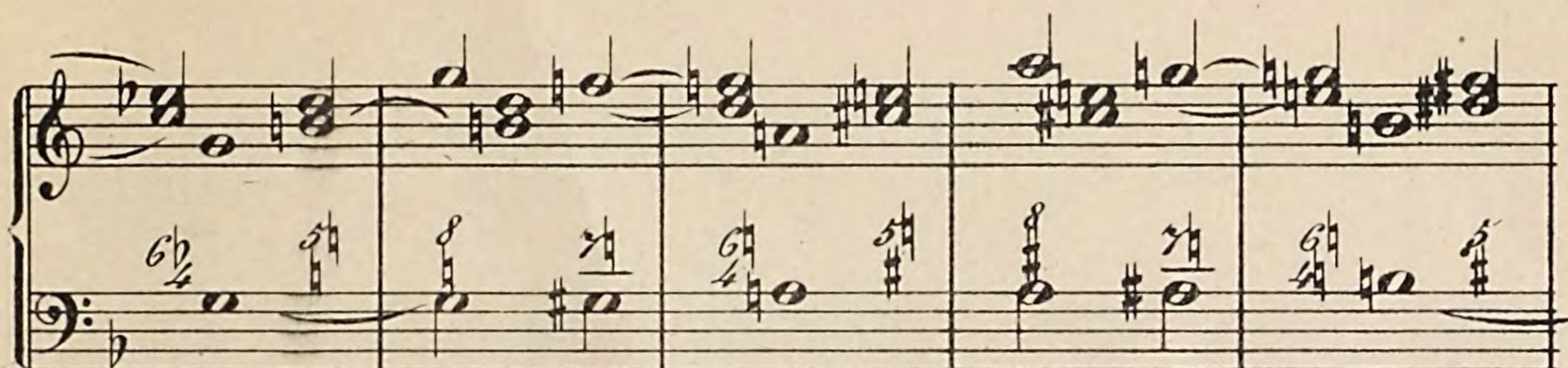


42.



43.





D.

E.

Two musical exercises, D and E, each consisting of a treble and bass staff. Exercise D is in D major, and exercise E is in E major. Both exercises feature a sequence of chords and intervals, with some notes marked with a '3' indicating a triplet.

F.

G.

Two musical exercises, F and G, each consisting of a treble and bass staff. Exercise F is in F major, and exercise G is in G major. Both exercises feature a sequence of chords and intervals, with some notes marked with a '3' indicating a triplet.

H.

J.

Two musical exercises, H and J, each consisting of a treble and bass staff. Exercise H is in H major (C# major), and exercise J is in J major (D# major). Both exercises feature a sequence of chords and intervals, with some notes marked with a '3' indicating a triplet.

V. Der Quintsexten-Accord.

Exercise 46, consisting of a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The exercise features a sequence of chords and intervals, with some notes marked with a '3' indicating a triplet.

Exercise 47, consisting of a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The exercise features a sequence of chords and intervals, with some notes marked with a '3' indicating a triplet.

Exercise 48, consisting of a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The exercise features a sequence of chords and intervals, with some notes marked with a '3' indicating a triplet.

47.

Exercise 47 consists of five measures in C major, common time. The notation is for a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5. Measure 1: Treble has a half note C4, bass has a half note C3. Measure 2: Treble has a half note D4, bass has a half note D3. Measure 3: Treble has a half note E4, bass has a half note E3. Measure 4: Treble has a half note F4, bass has a half note F3. Measure 5: Treble has a half note G4, bass has a half note G3.

Exercise 47 continues with measures 6-10. Measure 6: Treble has a half note A4, bass has a half note A3. Measure 7: Treble has a half note B4, bass has a half note B3. Measure 8: Treble has a half note C5, bass has a half note C4. Measure 9: Treble has a half note B4, bass has a half note B3. Measure 10: Treble has a half note A4, bass has a half note A3.

Exercise 47 continues with measures 11-15. Measure 11: Treble has a half note G4, bass has a half note G3. Measure 12: Treble has a half note F4, bass has a half note F3. Measure 13: Treble has a half note E4, bass has a half note E3. Measure 14: Treble has a half note D4, bass has a half note D3. Measure 15: Treble has a half note C4, bass has a half note C3.

48.

Exercise 48 consists of five measures in D major, 3/4 time. The notation is for a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5. Measure 1: Treble has a half note D4, bass has a half note D3. Measure 2: Treble has a half note E4, bass has a half note E3. Measure 3: Treble has a half note F#4, bass has a half note F#3. Measure 4: Treble has a half note G#4, bass has a half note G#3. Measure 5: Treble has a half note A4, bass has a half note A3.

Exercise 48 continues with measures 6-10. Measure 6: Treble has a half note B4, bass has a half note B3. Measure 7: Treble has a half note C5, bass has a half note C4. Measure 8: Treble has a half note B4, bass has a half note B3. Measure 9: Treble has a half note A4, bass has a half note A3. Measure 10: Treble has a half note G#4, bass has a half note G#3.

Exercise 48 continues with measures 11-15. Measure 11: Treble has a half note F#4, bass has a half note F#3. Measure 12: Treble has a half note E4, bass has a half note E3. Measure 13: Treble has a half note D4, bass has a half note D3. Measure 14: Treble has a half note C4, bass has a half note C3. Measure 15: Treble has a half note B4, bass has a half note B3.

49.

Exercise 49, measures 1-4. Treble and bass staves in C major, common time. Fingerings are indicated by numbers 1-5 below notes.

Exercise 49, measures 5-8. Treble and bass staves in C major, common time. Fingerings are indicated by numbers 1-5 below notes.

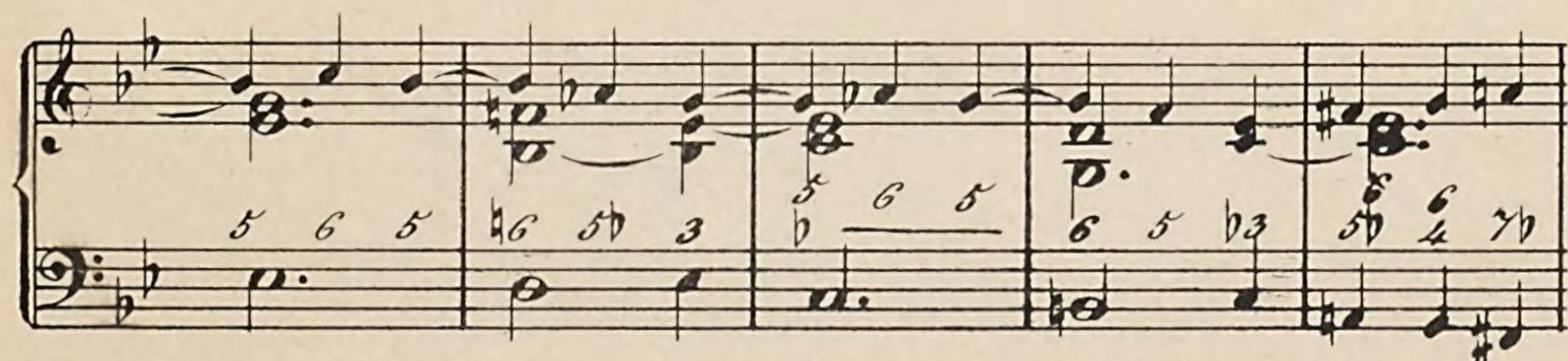
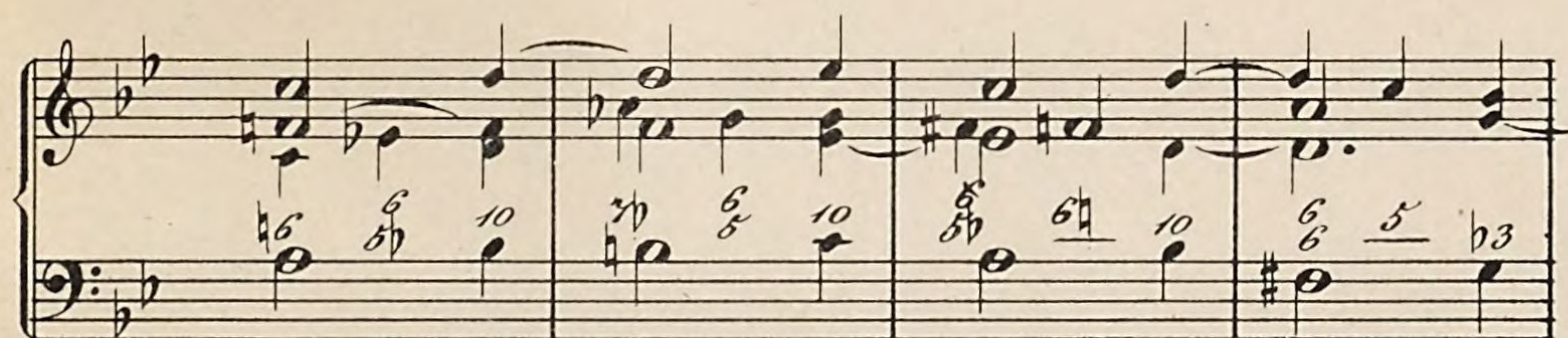
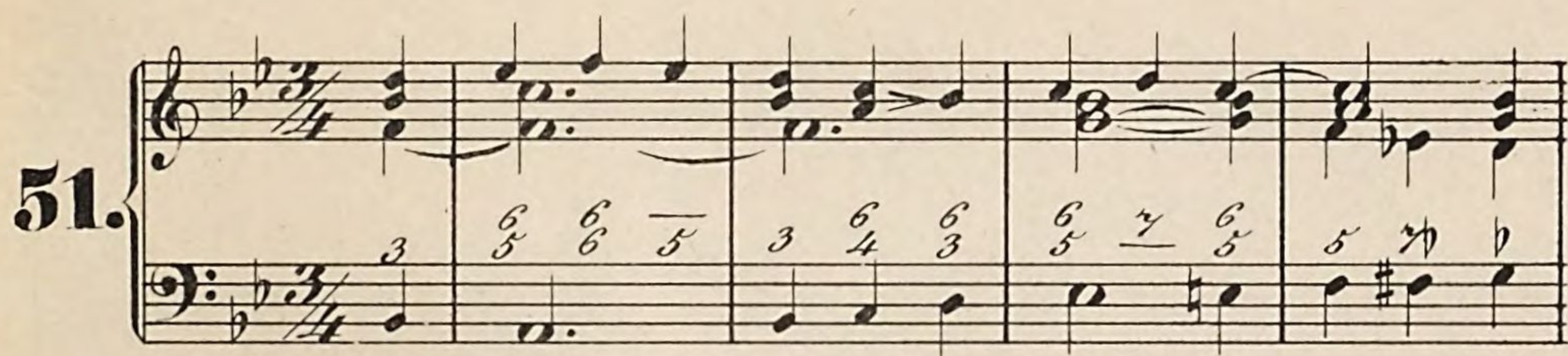
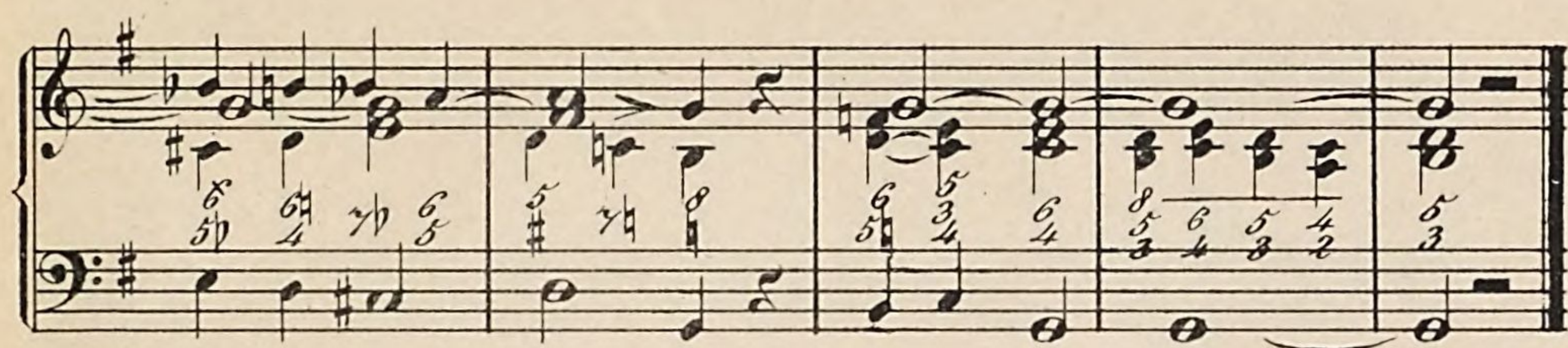
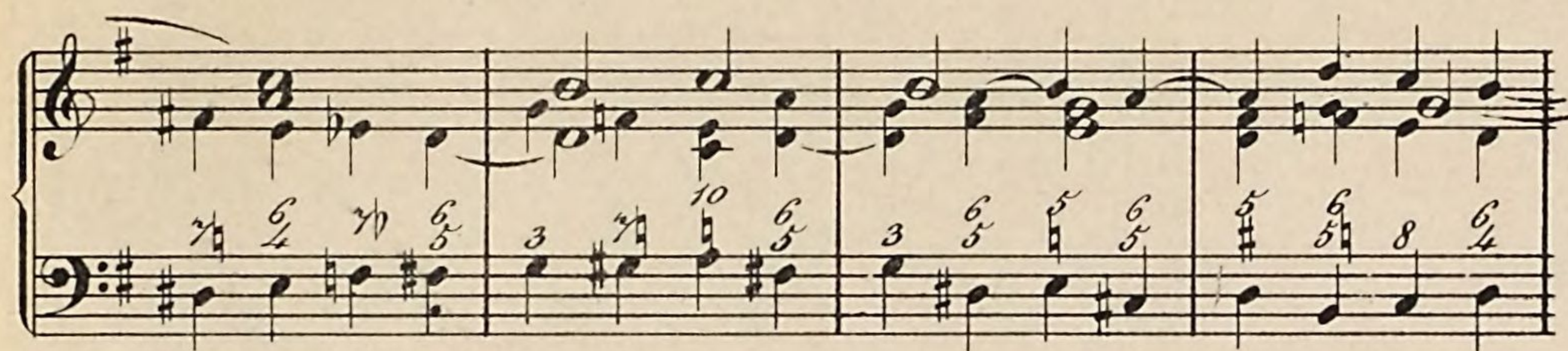
Exercise 49, measures 9-12. Treble and bass staves in C major, common time. Fingerings are indicated by numbers 1-5 below notes.

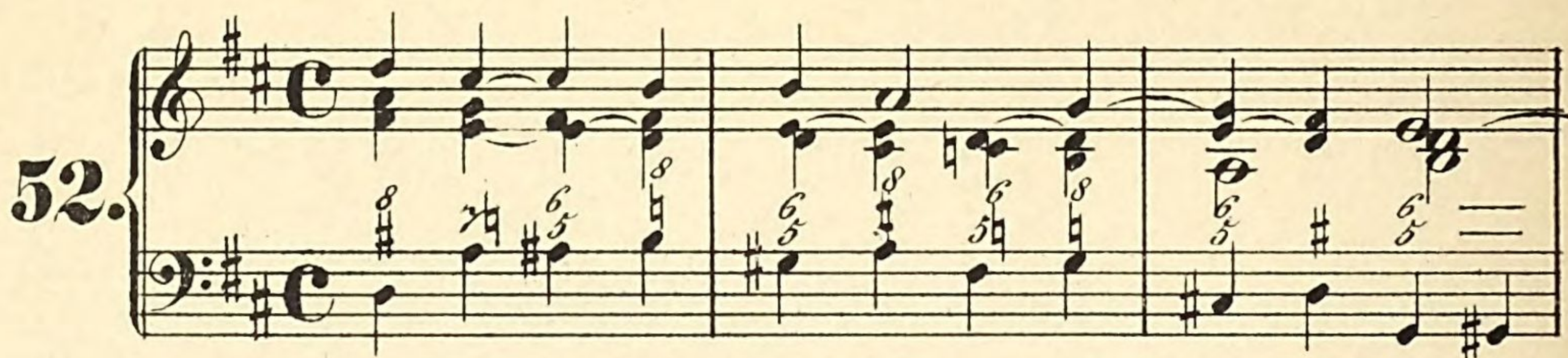
Exercise 49, measures 13-16. Treble and bass staves in C major, common time. Fingerings are indicated by numbers 1-5 below notes.

50.

Exercise 50, measures 1-4. Treble and bass staves in D major, common time. Fingerings are indicated by numbers 1-5 below notes.

Exercise 50, measures 5-8. Treble and bass staves in D major, common time. Fingerings are indicated by numbers 1-5 below notes.





53.



A.

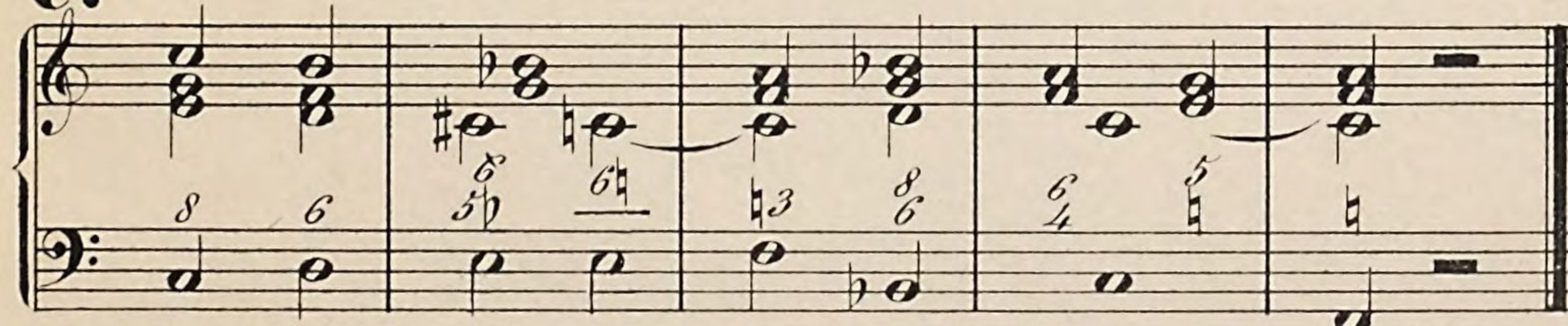
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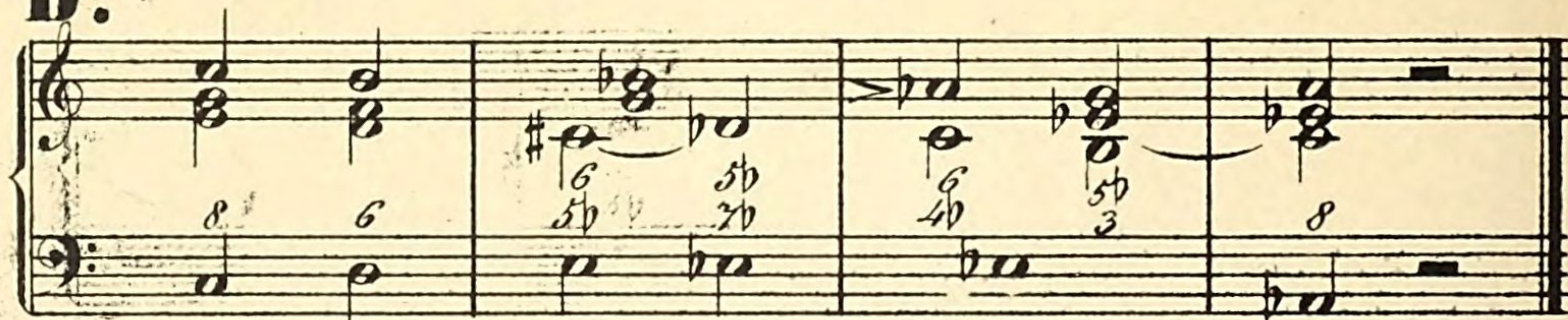
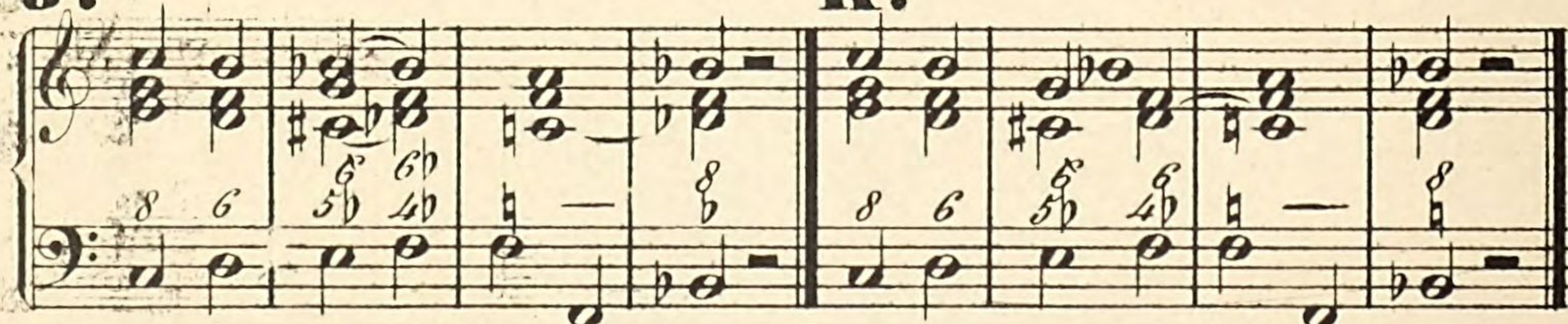
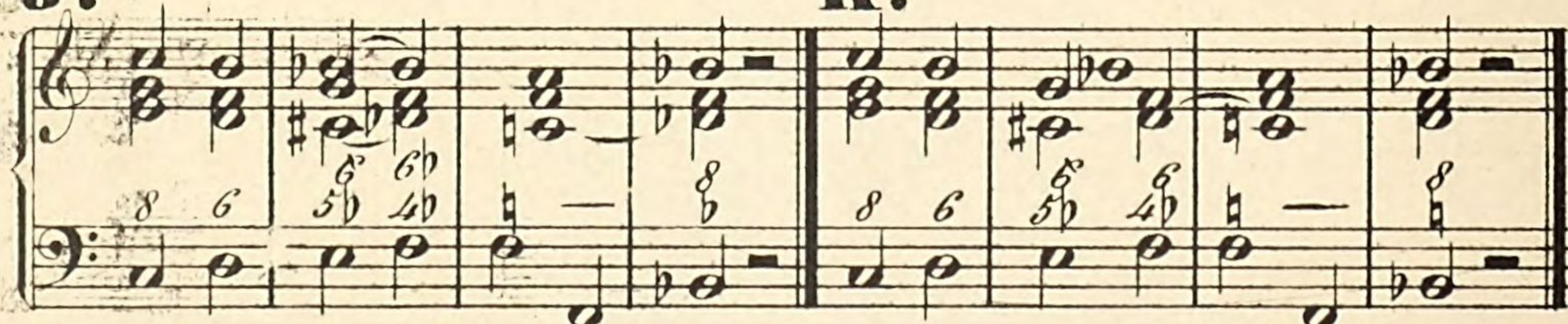


B.



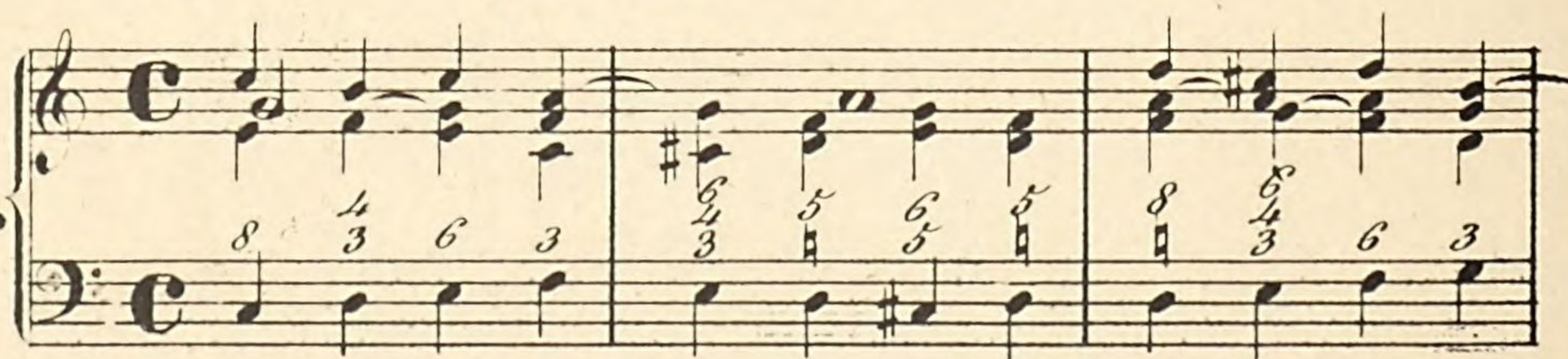
C.

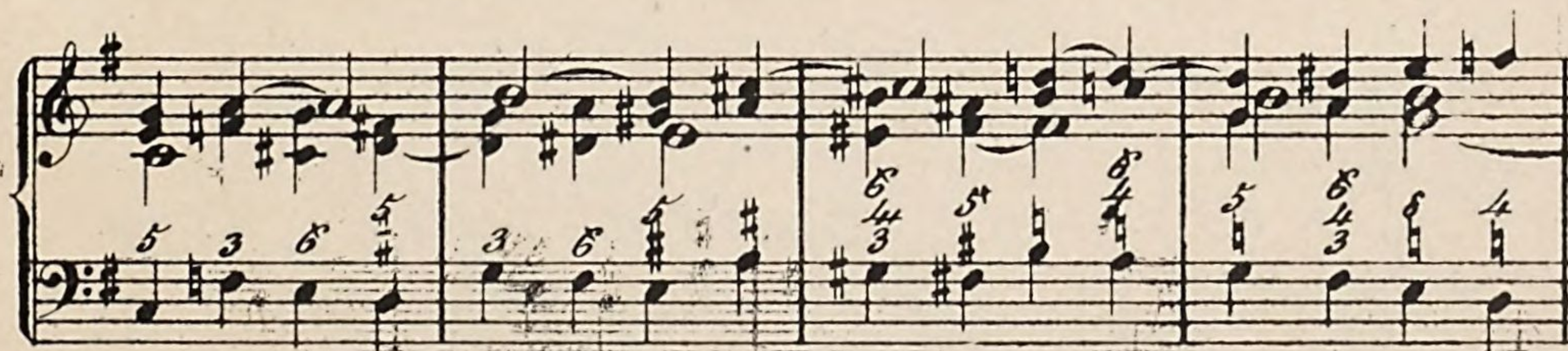
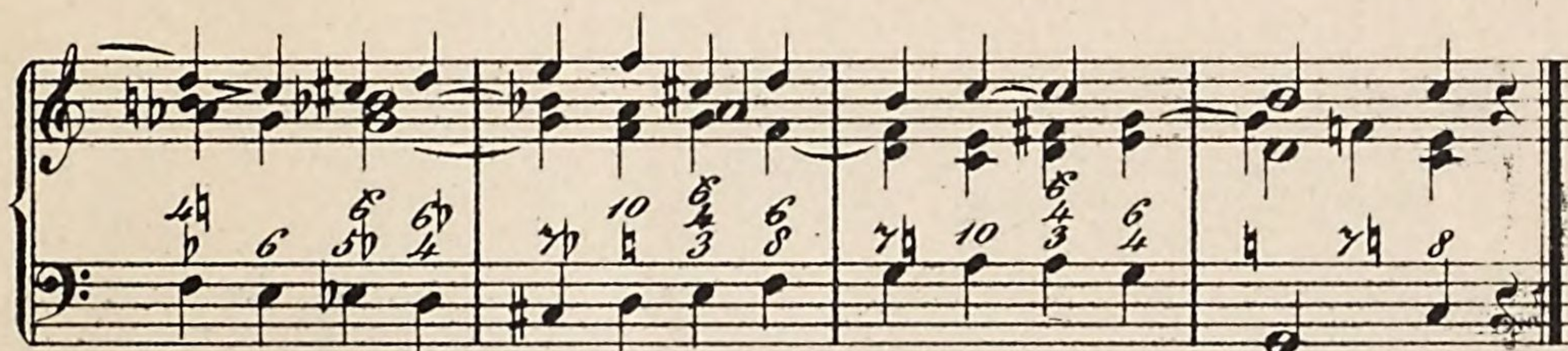


D.**E.****F.****G.****H.****J.****K.**

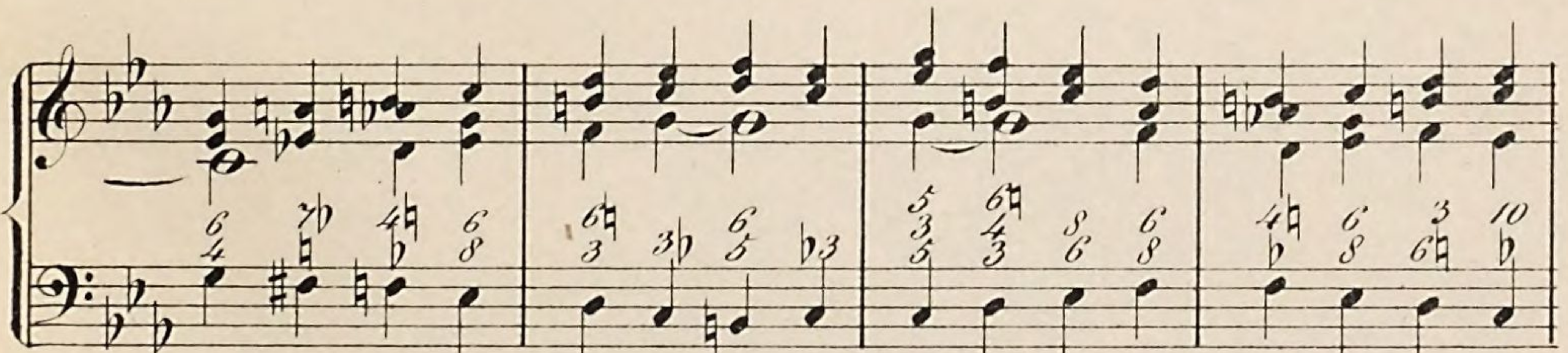
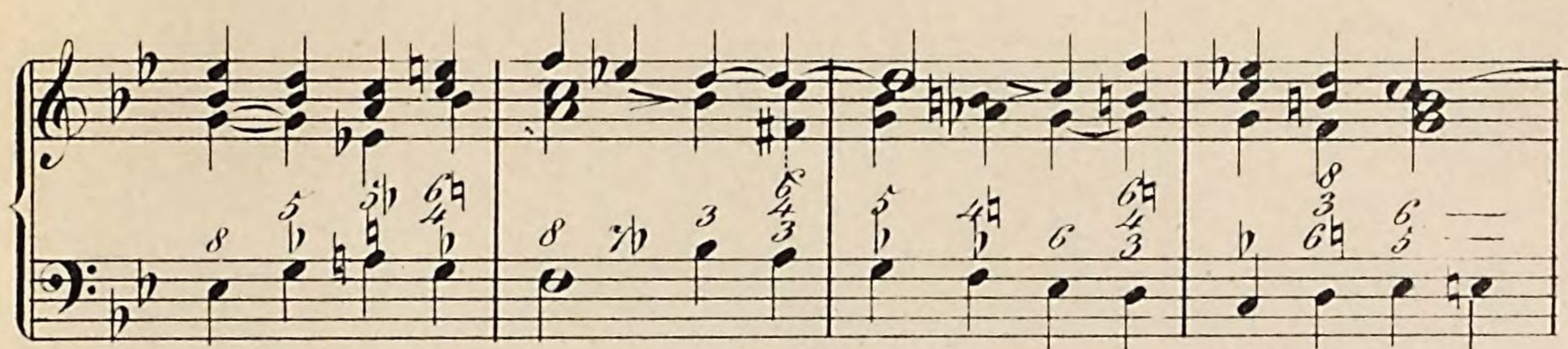
VI. Der Terzquartsexten-Accord.

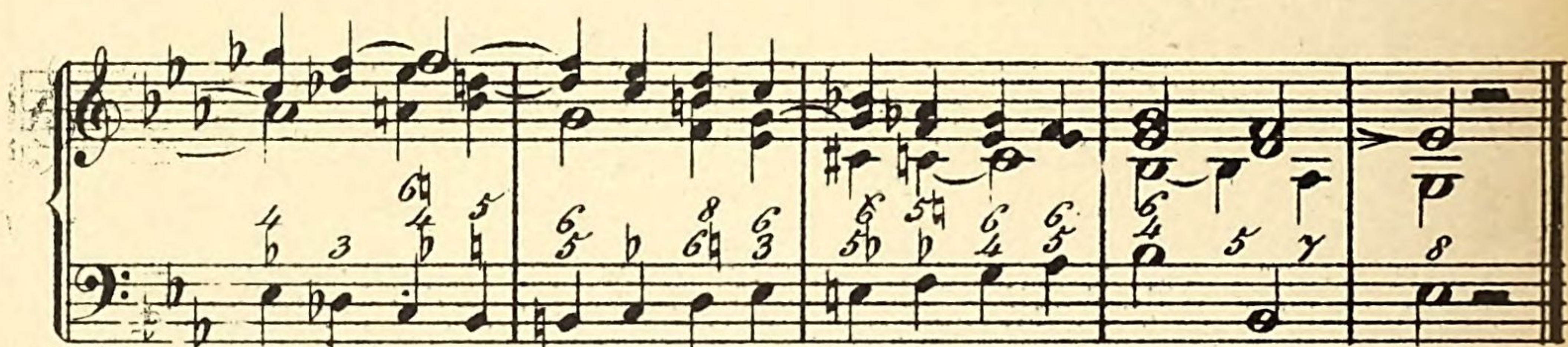
55.



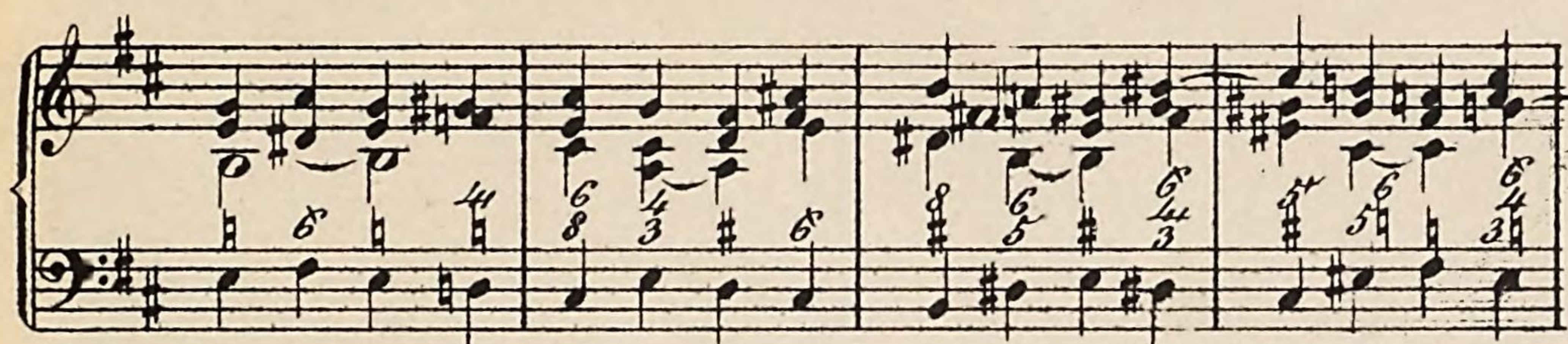








61.



A.

62.



B.

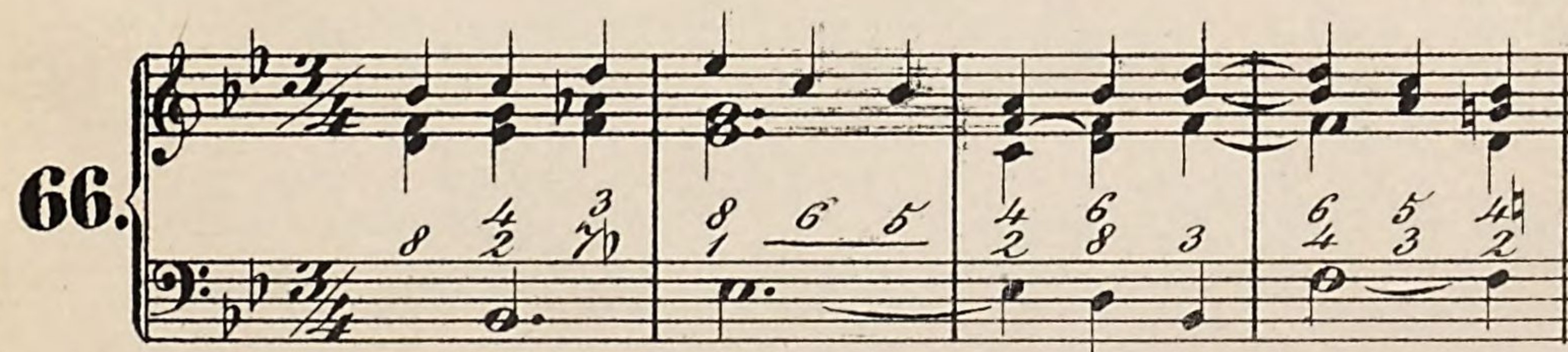
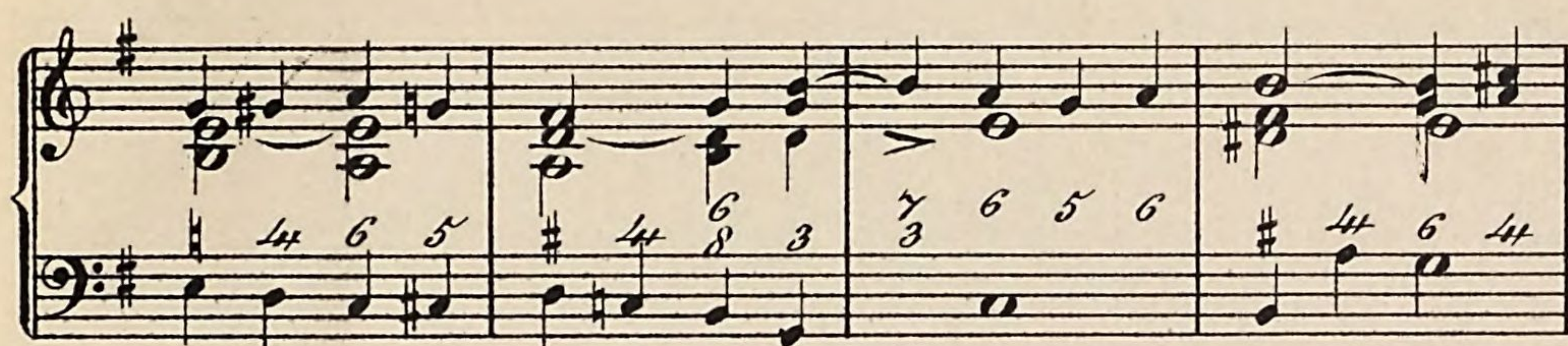
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VII. Der Secund-Accord.

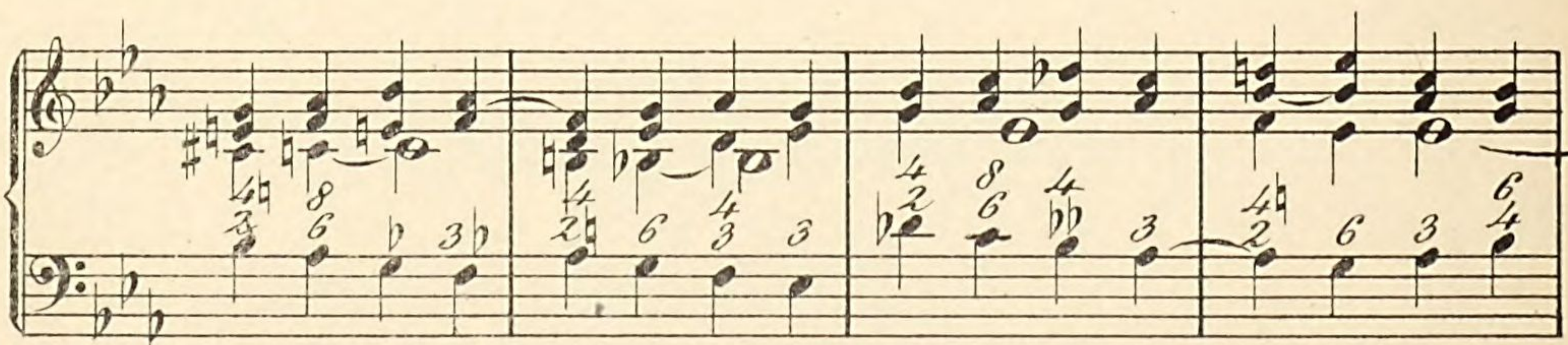
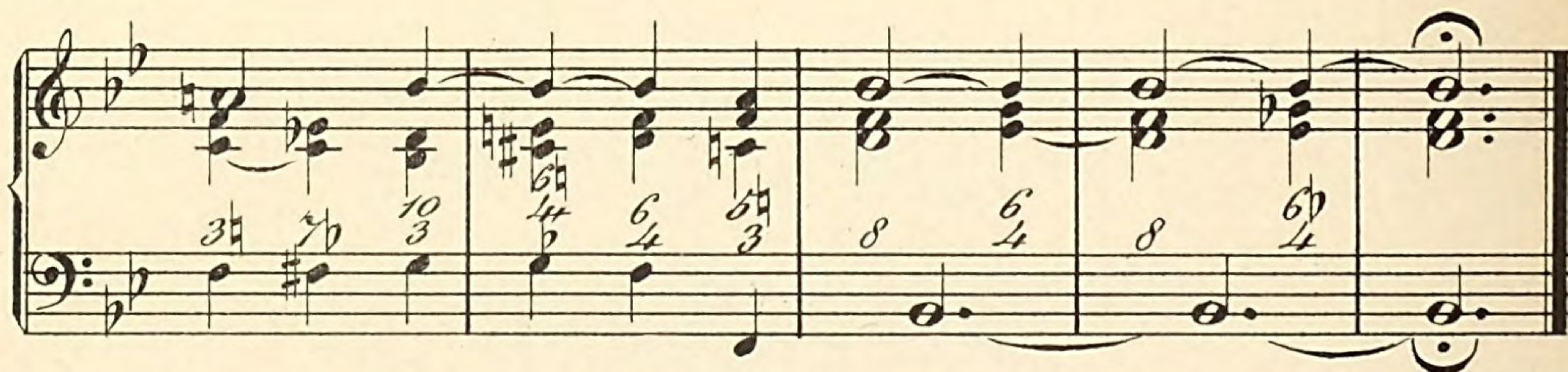
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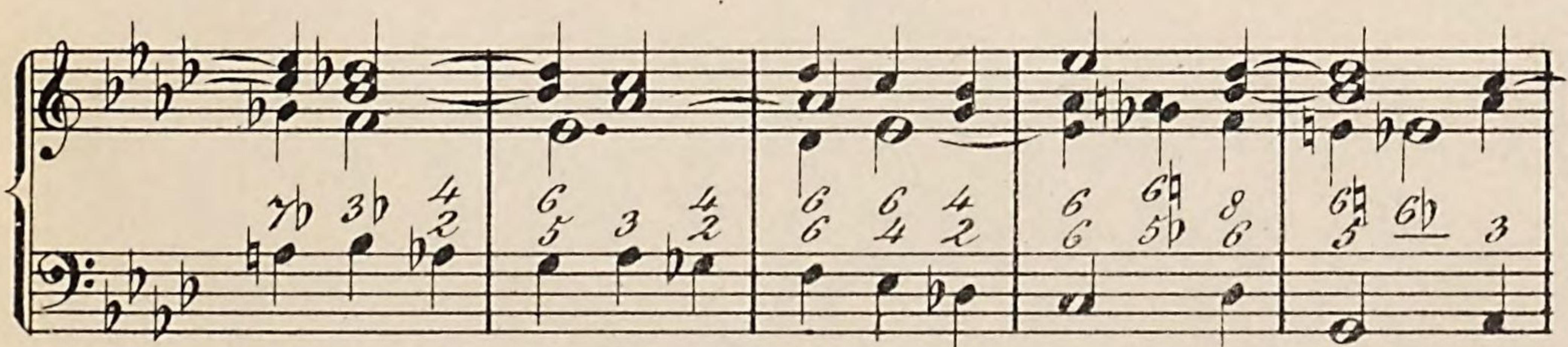
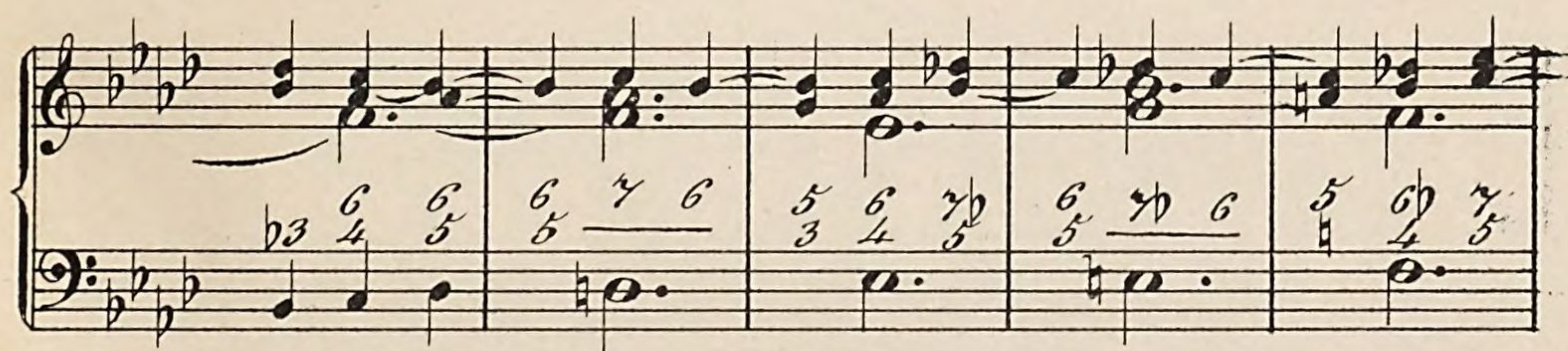
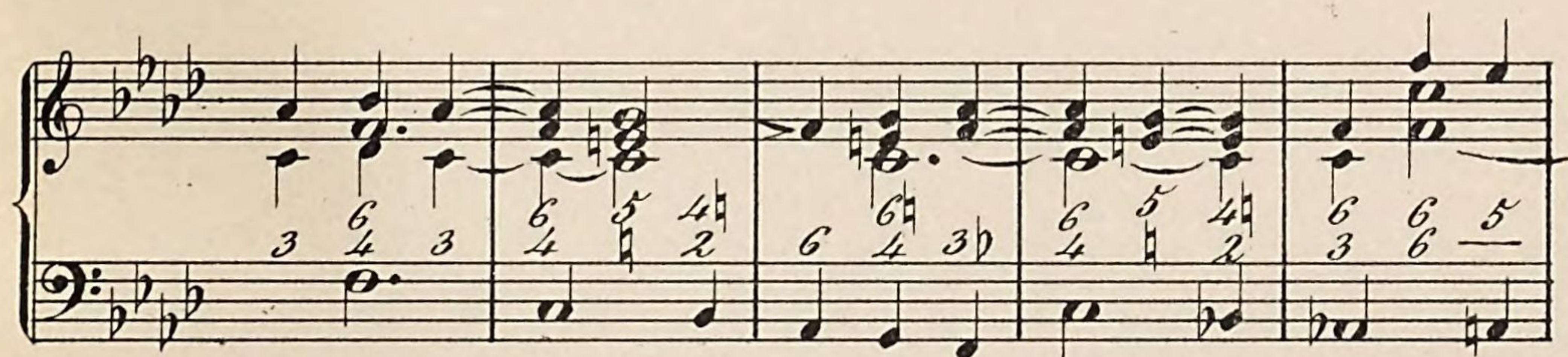
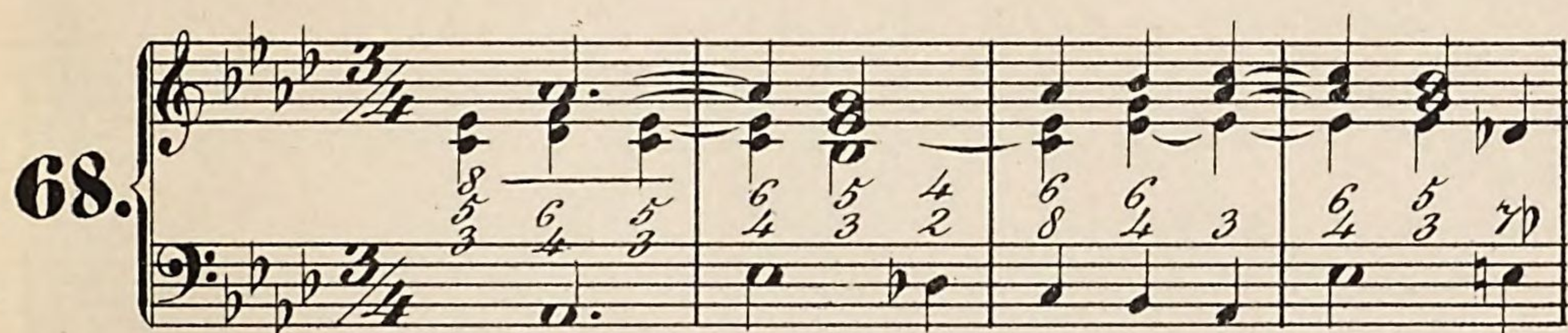
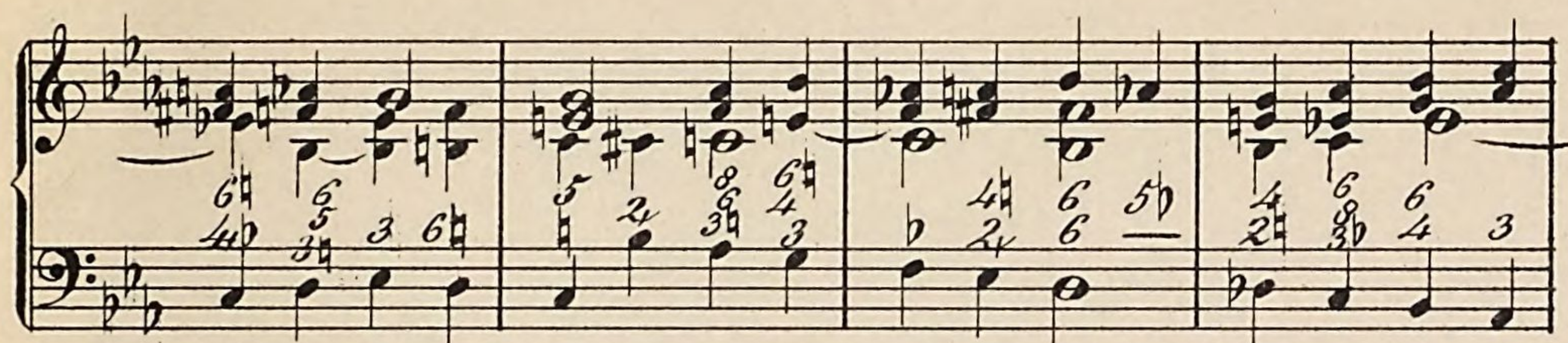
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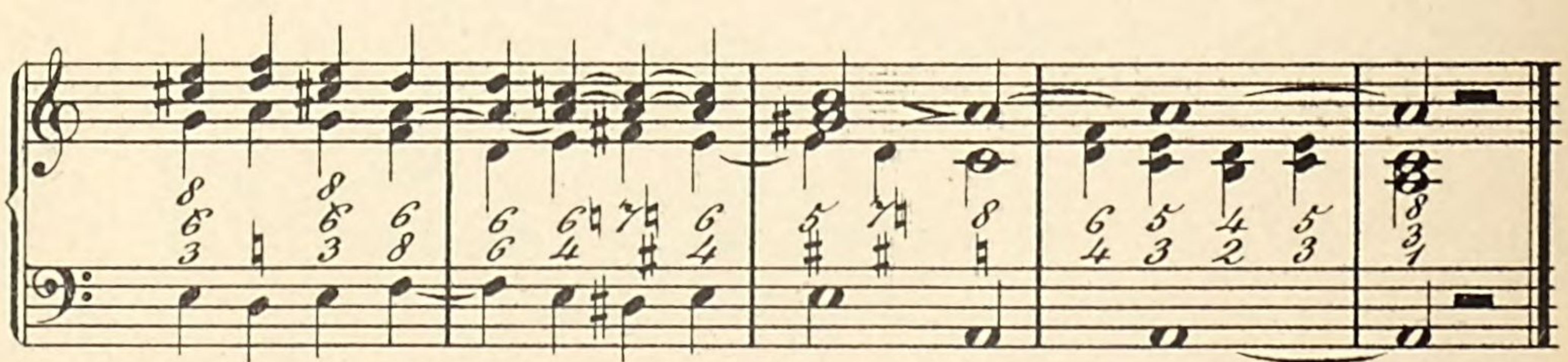
65.



66.







A.

70.

System A contains measures 70 through 74. The treble staff features a series of chords, with a melodic line in the upper voice. The bass staff provides harmonic support with sustained chords and some moving lines. Measure 70 starts with a treble chord of G4, A4, B4 and a bass chord of G2, B1, D2. Subsequent measures show various chromatic and diatonic shifts in both hands.

B.

System B contains measures 75 through 79. The treble staff continues the melodic development with more complex chordal textures. The bass staff maintains a steady harmonic foundation. Measure 75 begins with a treble chord of A4, C5, E5 and a bass chord of A2, C3, E3.

C.

System C contains measures 80 through 84. The treble staff shows a progression of chords, including some with ledger lines. The bass staff features a more active line with some eighth-note movement. Measure 80 starts with a treble chord of B4, D5, F#5 and a bass chord of B2, D3, F#3.

D.

System D contains measures 85 through 89. The treble staff has a melodic line with some grace notes. The bass staff provides a consistent harmonic background. Measure 85 begins with a treble chord of C5, E5, G5 and a bass chord of C2, E2, G2.

E.

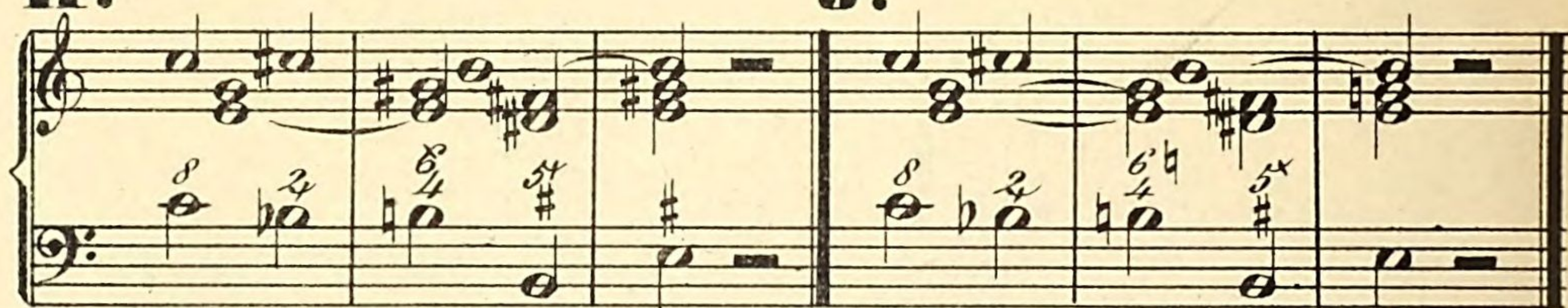
System E contains measures 90 through 94. The treble staff continues the melodic and harmonic development. The bass staff features a line with some chromatic movement. Measure 90 starts with a treble chord of D5, F#5, A5 and a bass chord of D2, F#2, A2.

F. **G.**

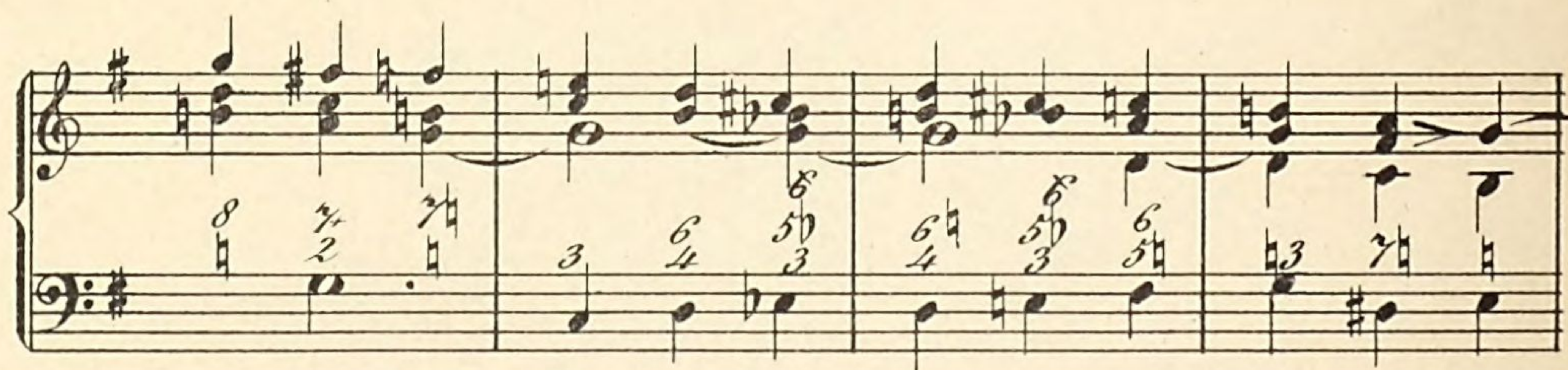
System F contains measures 95 through 99, and System G contains measure 100. The treble staff shows a final progression of chords. The bass staff concludes the piece with a sustained chord. Measure 95 begins with a treble chord of E5, G5, B5 and a bass chord of E2, G2, B2.

H.

J.



VIII. Der Grossseptimen-Accord.



72.

Measures 1-3 of exercise 72. Treble staff: Measure 1 has chords (F4, A4) and (Bb4, D5) with fingerings 8 and 2/3. Measure 2 has chords (C5, Eb5) and (F5, Ab5) with fingerings 6/4 and 2/3. Measure 3 has chords (G5, Bb5) and (C6, Eb6) with fingerings 8, 6/5, and 4/2. Bass staff: Measure 1 has a whole note F3. Measure 2 has a whole note Eb3. Measure 3 has a whole note G3.

Measures 4-6 of exercise 72. Treble staff: Measure 4 has chords (F5, A5) and (Bb5, D6) with fingerings 6/8 and 6/4. Measure 5 has chords (C6, Eb6) and (F6, Ab6) with fingerings 8, 6/4, and 6/3. Measure 6 has chords (G6, Bb6) and (C7, Eb7) with fingerings 8, 2/3, and 2/3. Bass staff: Measure 4 has a whole note F3. Measure 5 has a whole note Eb3. Measure 6 has a whole note G3.

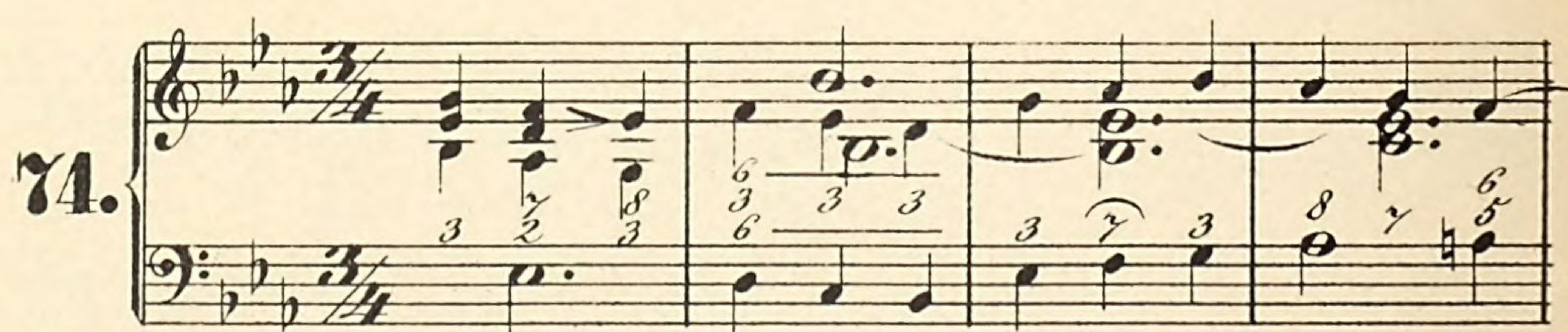
Measures 7-9 of exercise 72. Treble staff: Measure 7 has chords (F5, A5) and (Bb5, D6) with fingerings 8, 2/3, and 10. Measure 8 has chords (C6, Eb6) and (F6, Ab6) with fingerings 8, 2/3, and 2/3. Measure 9 has chords (G6, Bb6) and (C7, Eb7) with fingerings 8, 2/3, and 10/3. Bass staff: Measure 7 has a whole note F3. Measure 8 has a whole note Eb3. Measure 9 has a whole note G3.

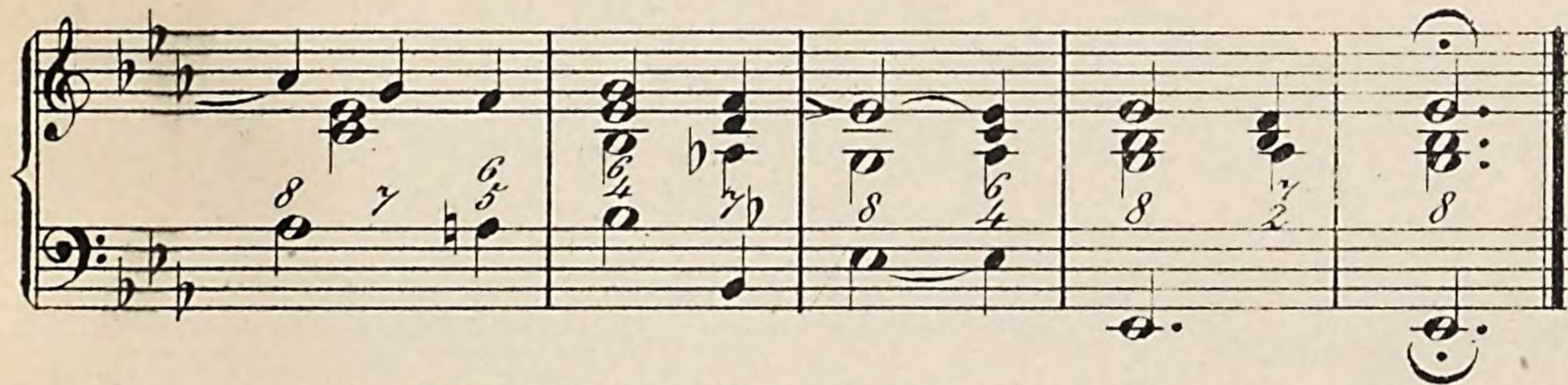
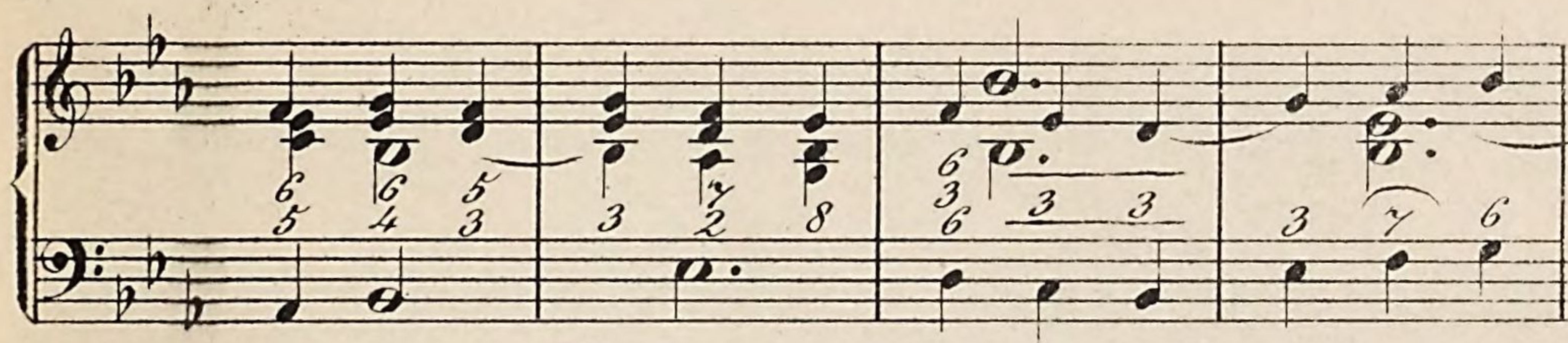
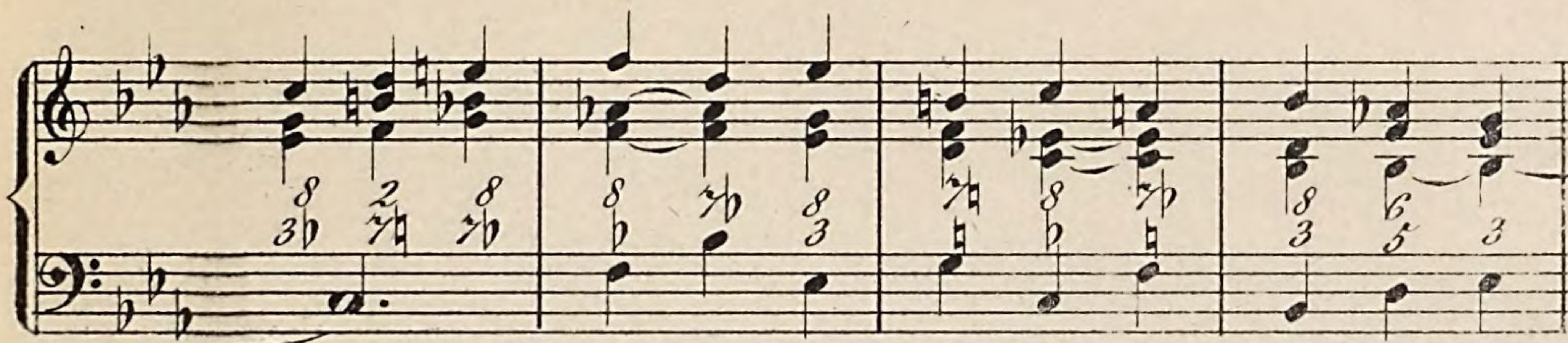
Measures 10-12 of exercise 72. Treble staff: Measure 10 has chords (F5, A5) and (Bb5, D6) with fingerings 10, 2/3, and 3. Measure 11 has chords (C6, Eb6) and (F6, Ab6) with fingerings 2/3, 6/4, and 5/3. Measure 12 has chords (G6, Bb6) and (C7, Eb7) with fingerings 6/4, 3, and 3. Bass staff: Measure 10 has a whole note F3. Measure 11 has a whole note Eb3. Measure 12 has a whole note G3.

Measures 13-15 of exercise 72. Treble staff: Measure 13 has chords (F5, A5) and (Bb5, D6) with fingerings 6/4, 2/3, and 2/3. Measure 14 has chords (C6, Eb6) and (F6, Ab6) with fingerings 8/3, 6/4, and 5/3. Measure 15 has chords (G6, Bb6) and (C7, Eb7) with fingerings 6/4, 3, and 3. Bass staff: Measure 13 has a whole note F3. Measure 14 has a whole note Eb3. Measure 15 has a whole note G3.

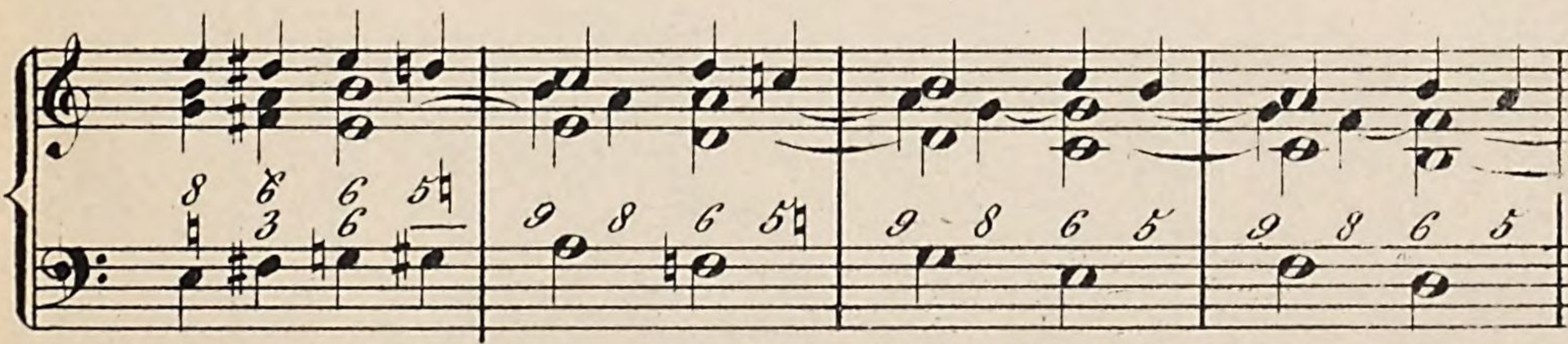
73.

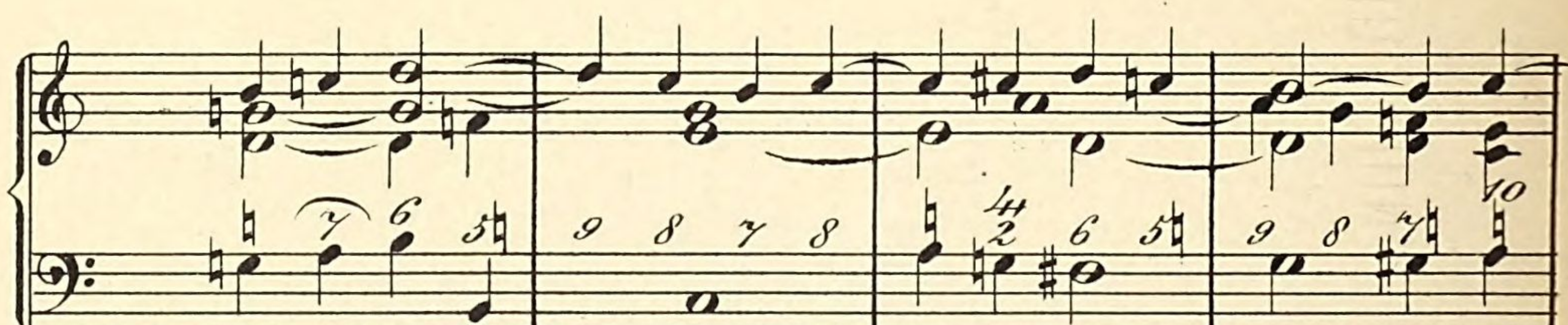
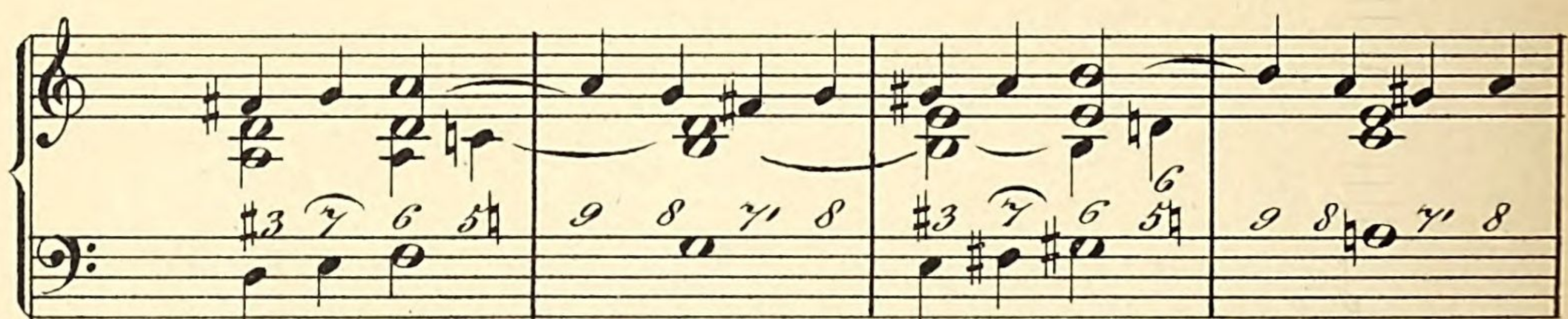
Measures 1-4 of exercise 73. Treble staff: Measure 1 has chords (D4, F#4) and (A4, C#4) with fingerings 8 and 1/2. Measure 2 has chords (E4, G#4) and (B4, D#4) with fingerings 8, 2/3, and 2/3. Measure 3 has chords (F#4, A4) and (B4, C#4) with fingerings 6/4 and 2/3. Measure 4 has chords (D5, F#5) and (A5, C#5) with fingerings 8, 2/3, and 3. Bass staff: Measure 1 has a whole note D3. Measure 2 has a whole note E3. Measure 3 has a whole note F#3. Measure 4 has a whole note G#3.

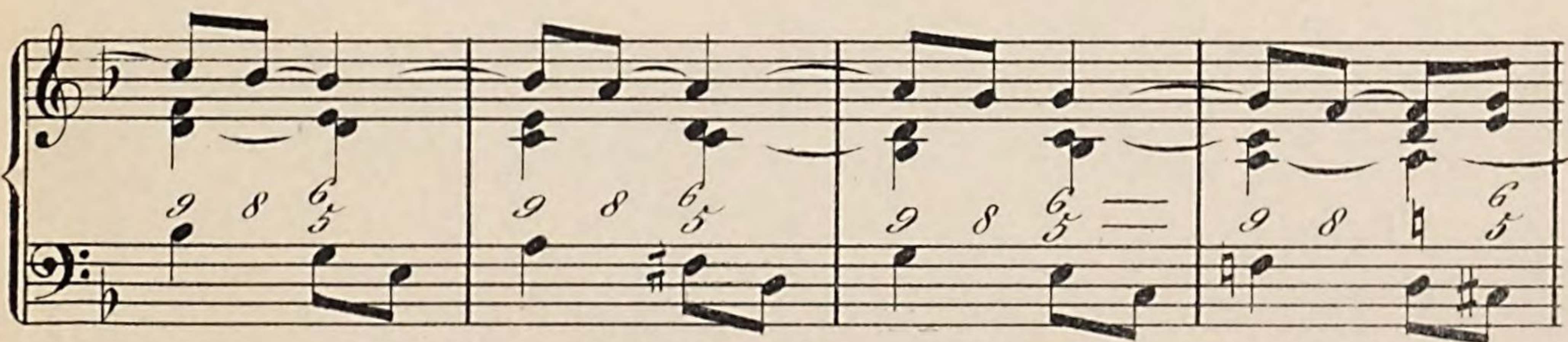
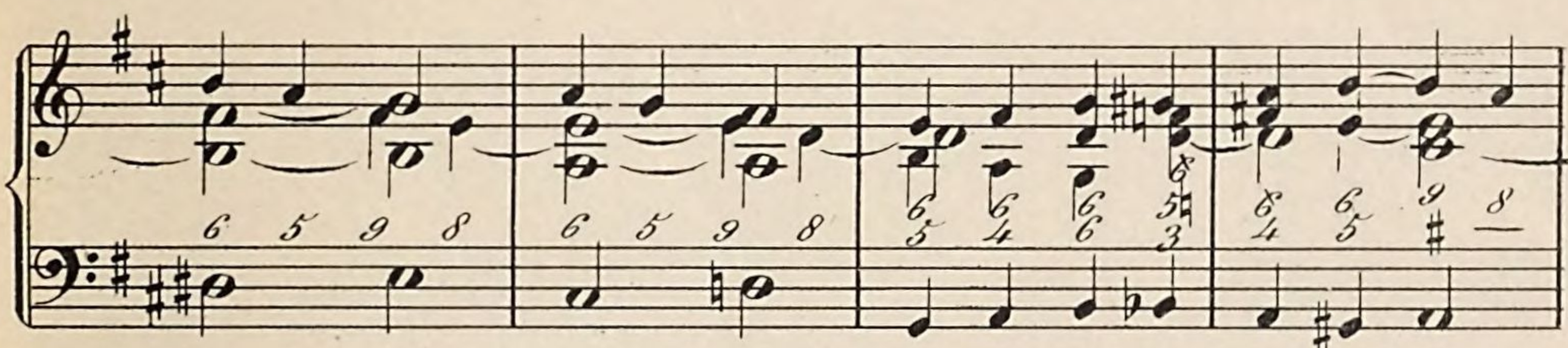
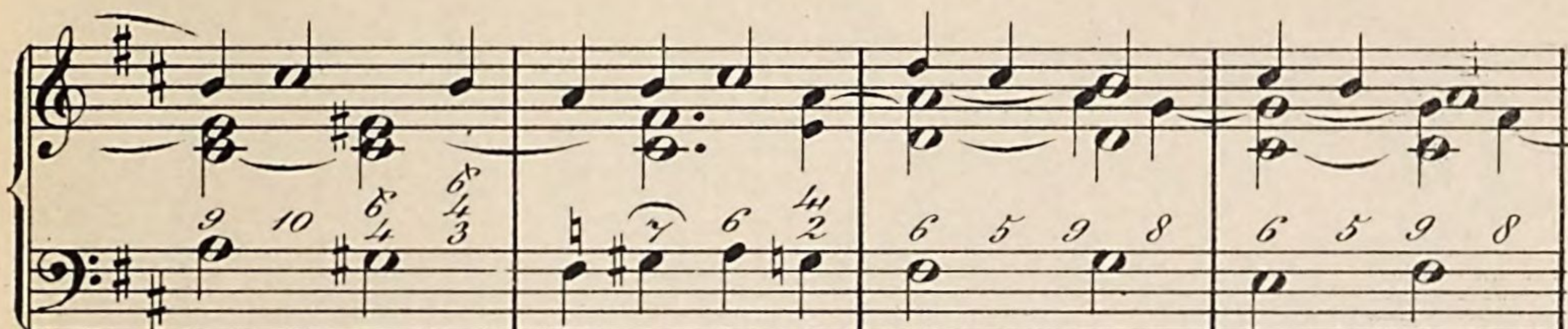




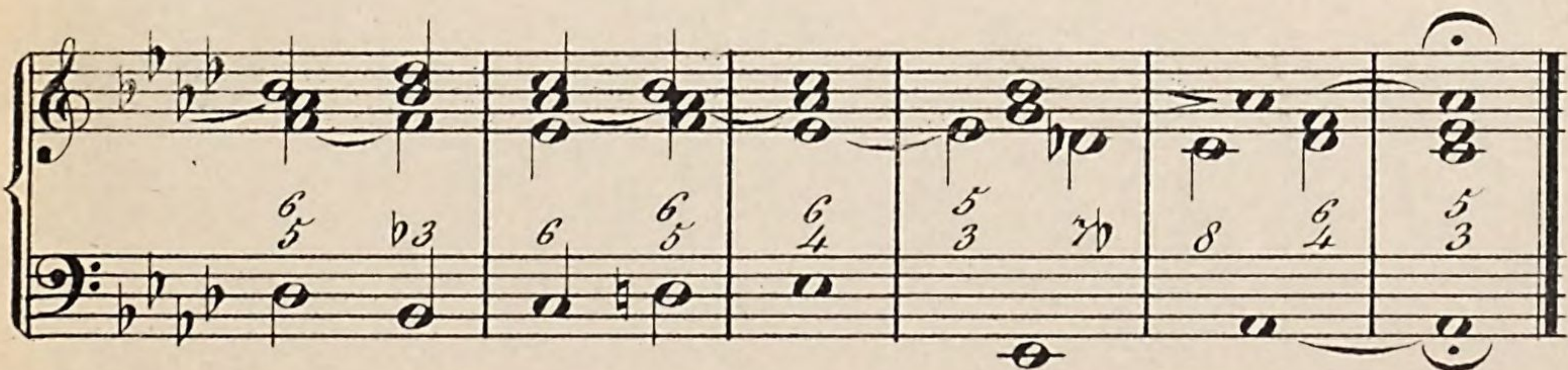
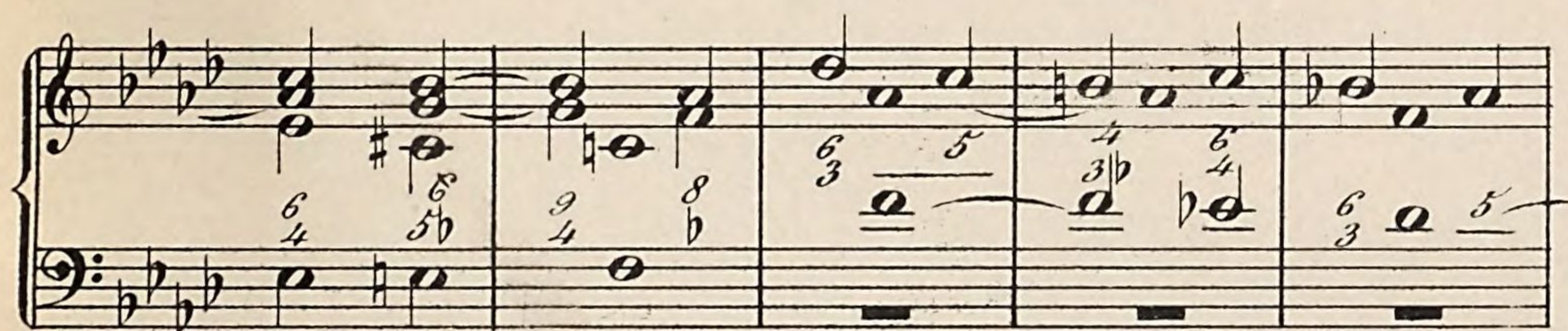
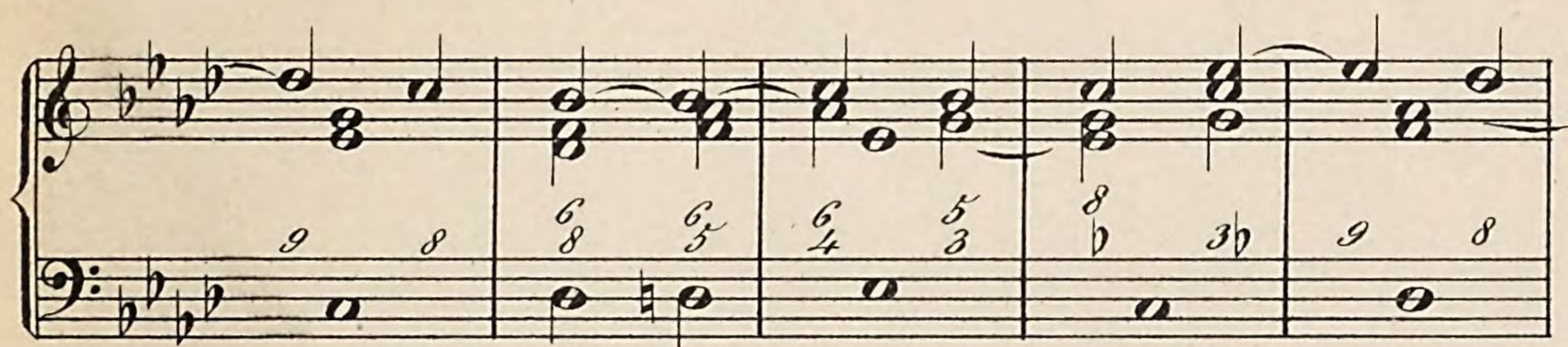
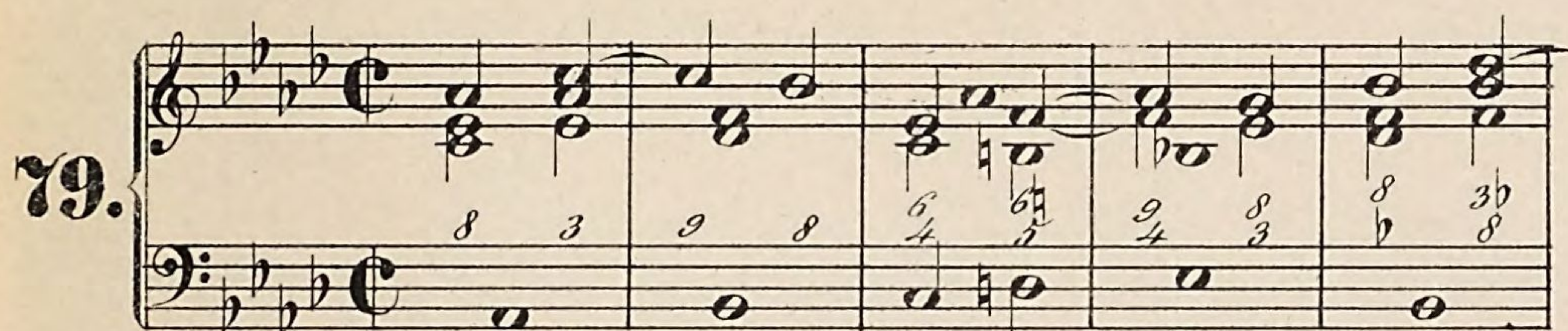
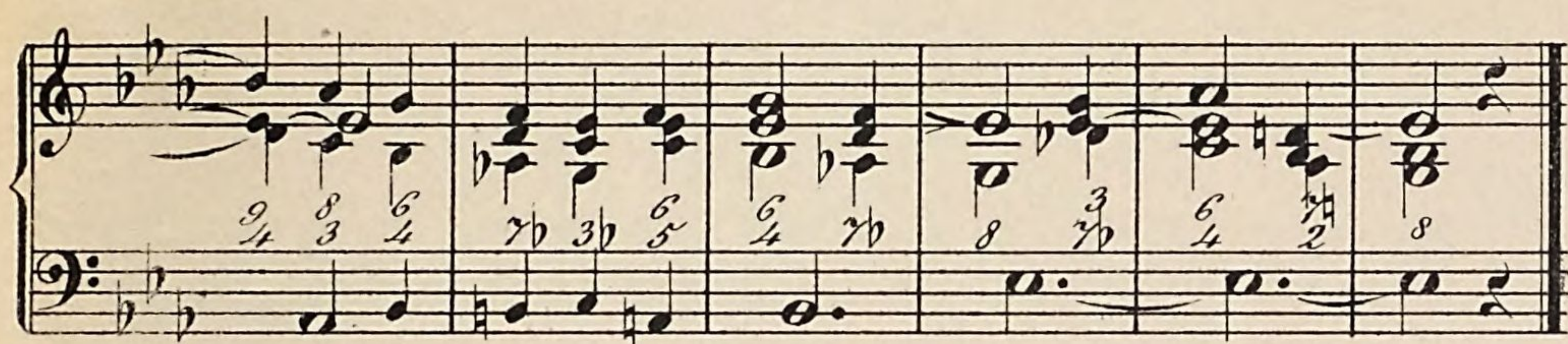
IX. Die Nonaccorde.











80.

Exercise 80 consists of six measures in C major, common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. A repeat sign is present at the end of the exercise.

Measures 7-12 of exercise 80. The right hand continues the melodic pattern, and the left hand provides accompaniment. The exercise concludes with a final chord in the right hand.

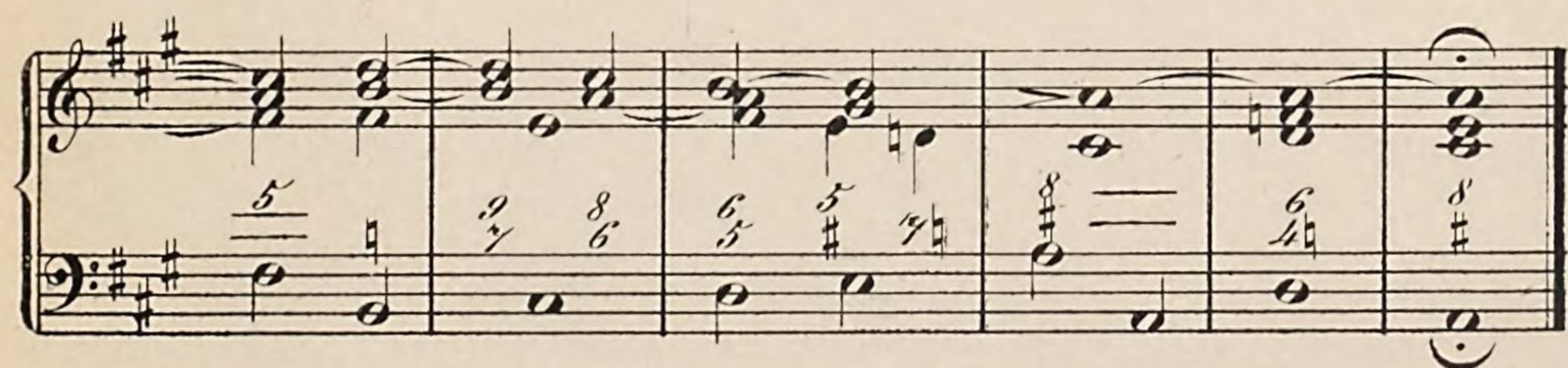
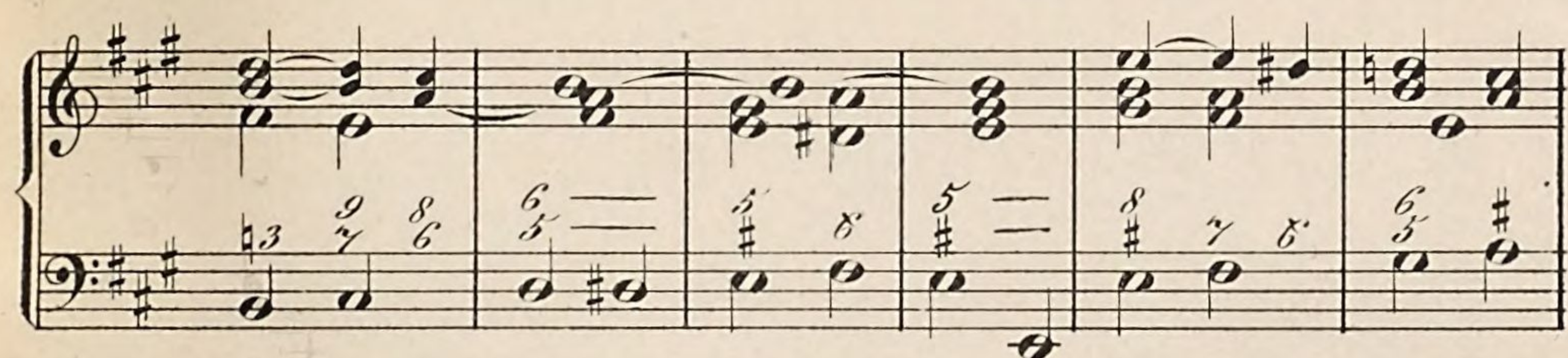
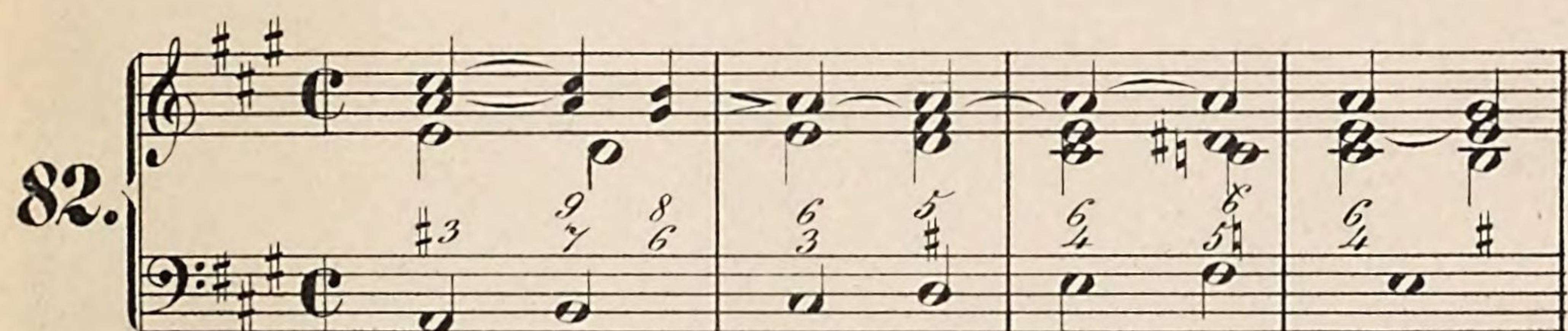
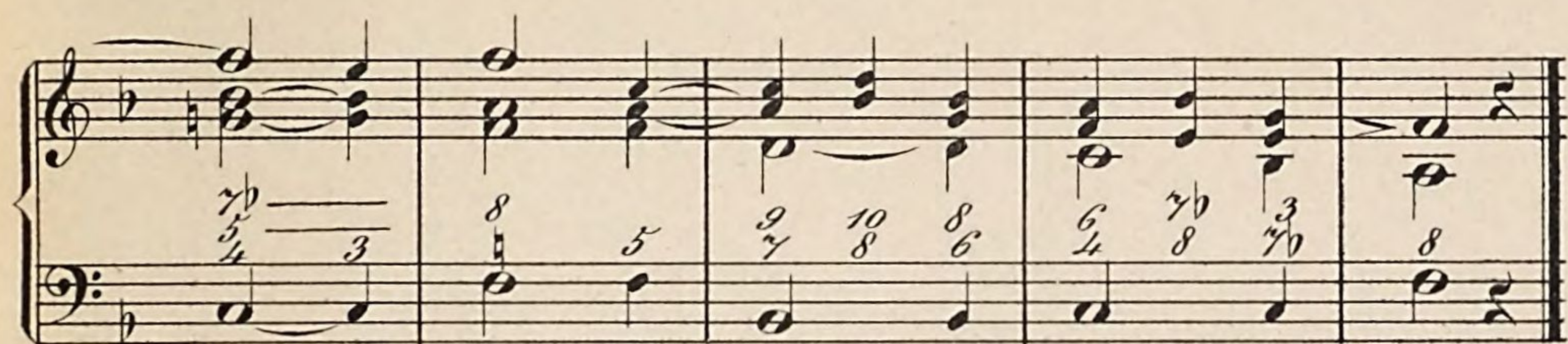
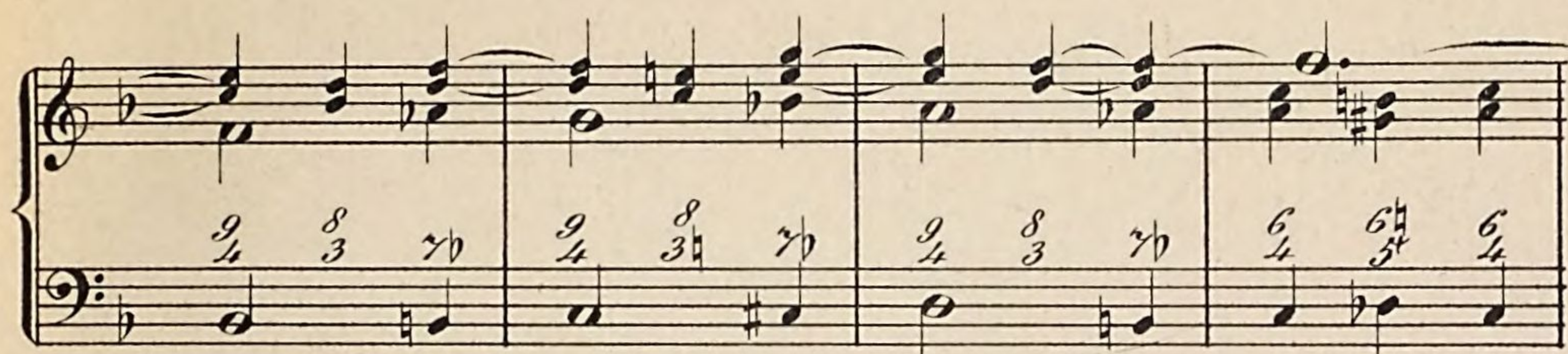
Measures 13-18 of exercise 80. The right hand features a more complex melodic line with slurs and ties. The left hand continues with a steady accompaniment. The exercise ends with a final chord.

81.

Exercise 81 is in D minor, 3/4 time, and consists of six measures. The right hand has a melodic line with eighth notes, and the left hand provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5.

Measures 7-12 of exercise 81. The right hand continues the melodic pattern, and the left hand provides accompaniment. The exercise concludes with a final chord.

Measures 13-18 of exercise 81. The right hand features a more complex melodic line with slurs and ties. The left hand continues with a steady accompaniment. The exercise ends with a final chord.



X. Der Quartquinten-Accord.

83.

Exercise 83, measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes. The bass line includes fingerings: 8, 4, 9, 6, 4, 9, 6, 4, 3, 6, 3, 6, 4, b3, 4, 2.

Exercise 83, measures 5-8. The melody continues with eighth and quarter notes. The bass line includes fingerings: 6, 5, 4, 3, 6, 4, 8, 3, b3, 6, 8, 3, 8, 4, 3.

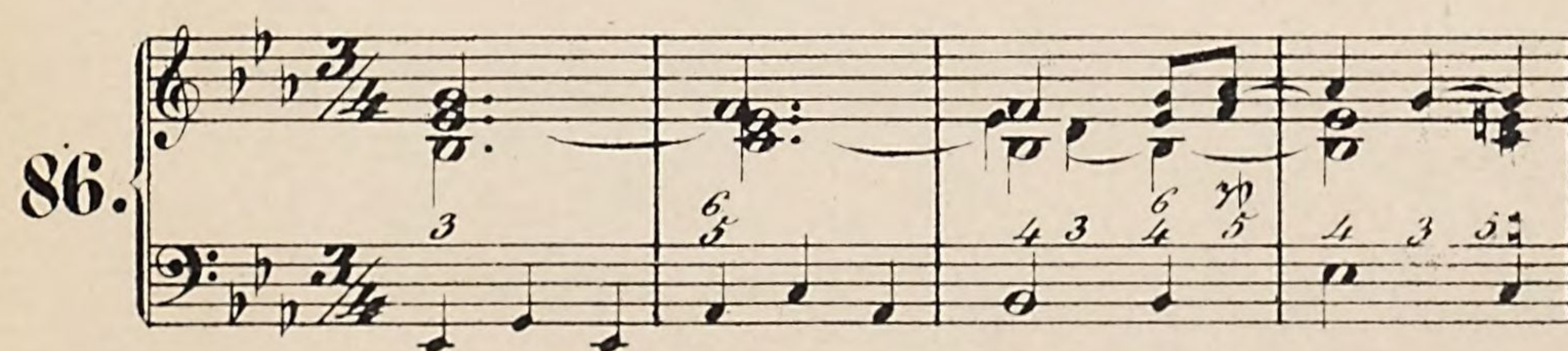
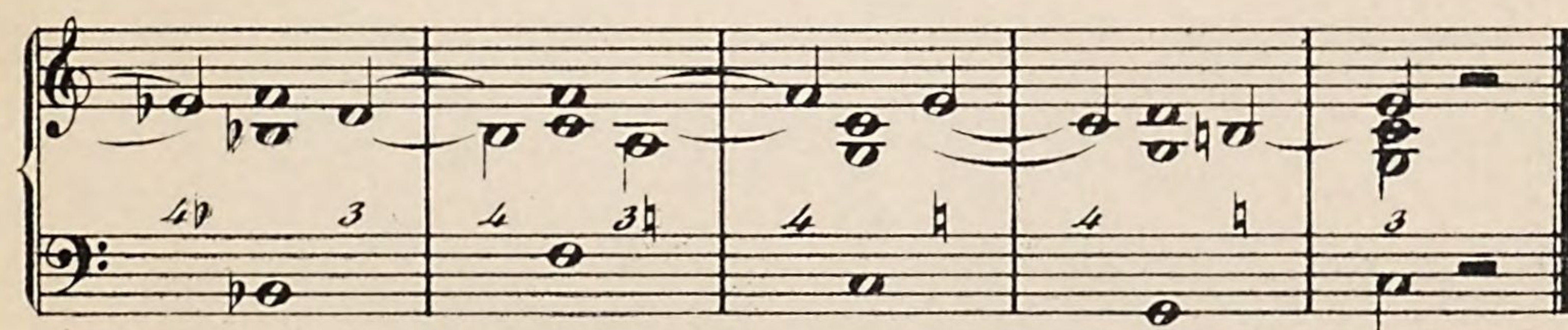
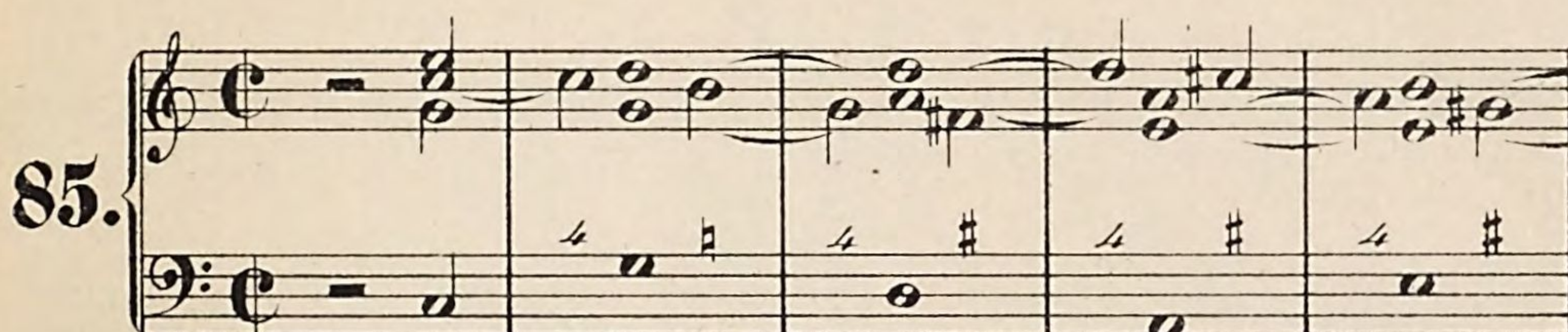
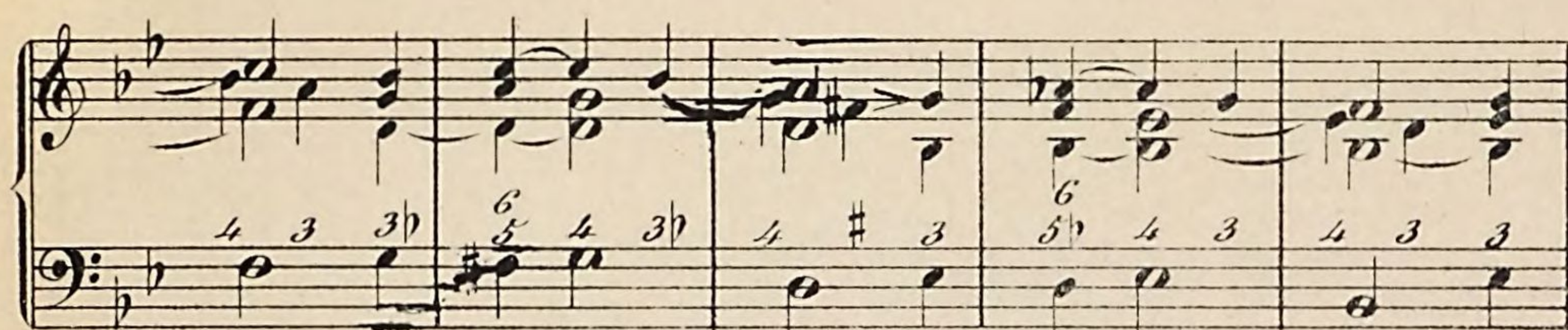
Exercise 83, measures 9-12. The melody continues with eighth and quarter notes. The bass line includes fingerings: 5b, 5b, 6b, 6b, 4, 3, 3, 6, 4, 4, 3, 2, 8, 3.

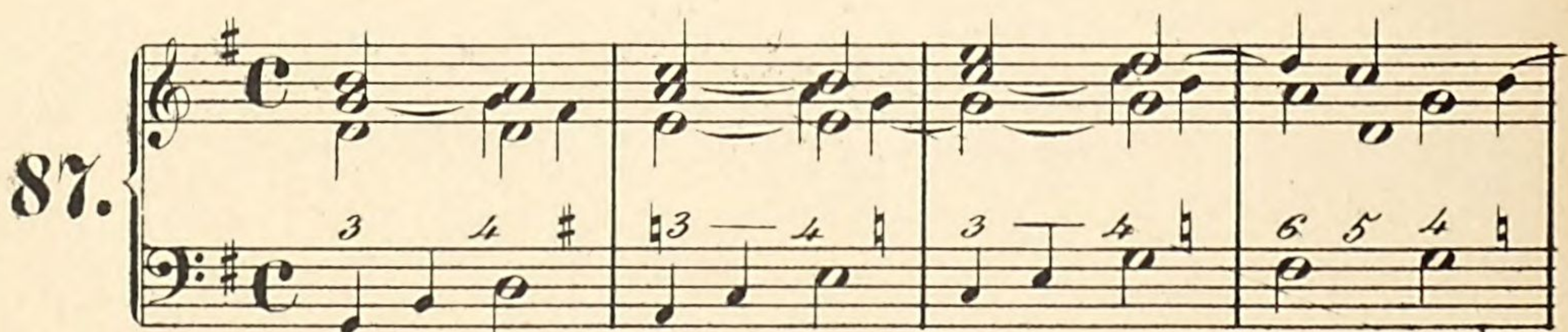
84.

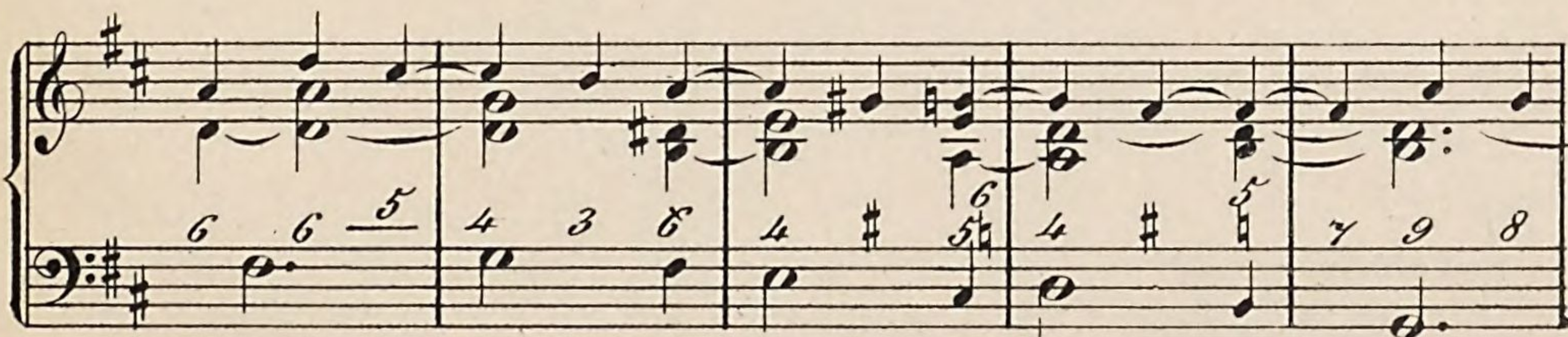
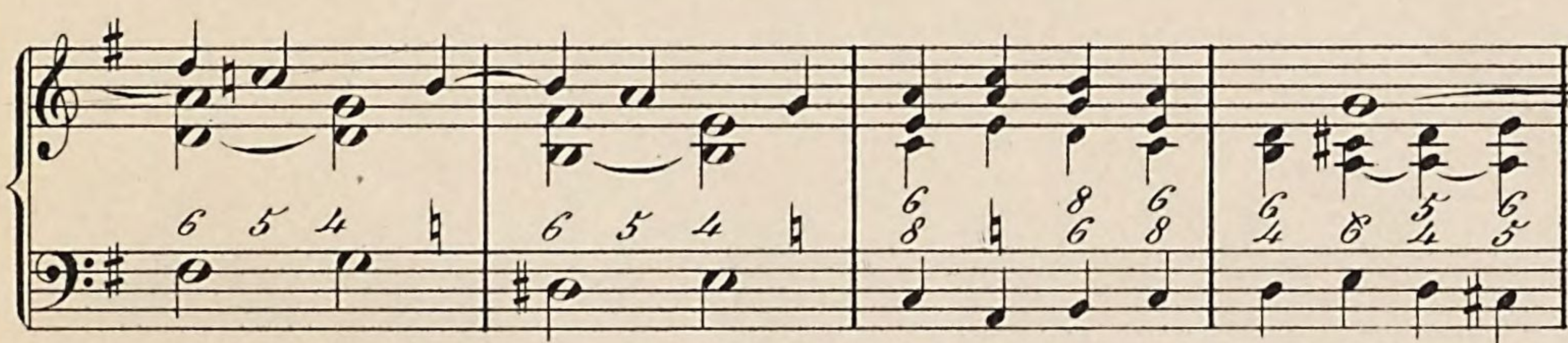
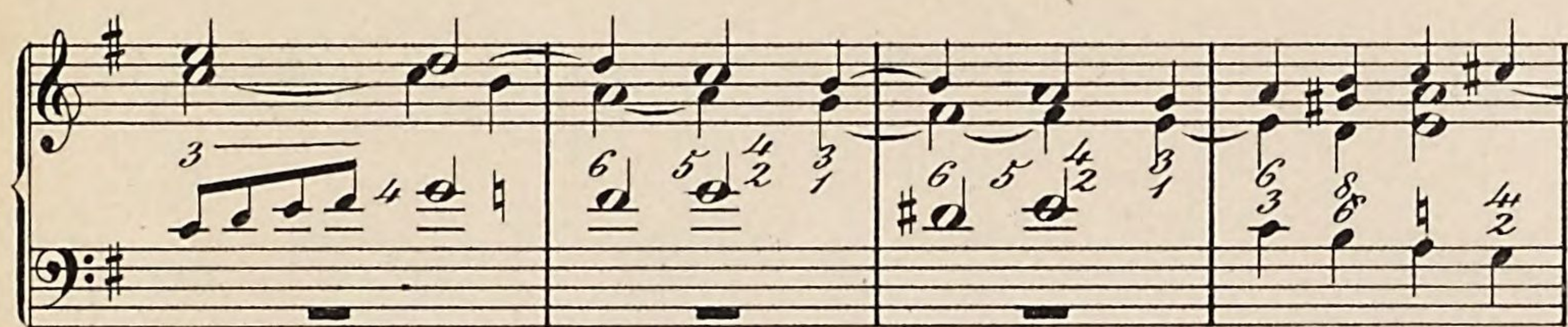
Exercise 84, measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody in the treble clef consists of quarter and eighth notes. The bass line includes fingerings: 8, 3, 6, 4, 5, 4, 6, 4, 5, 3, 6, 4, 7, 5, 9, 8, 3, 5.

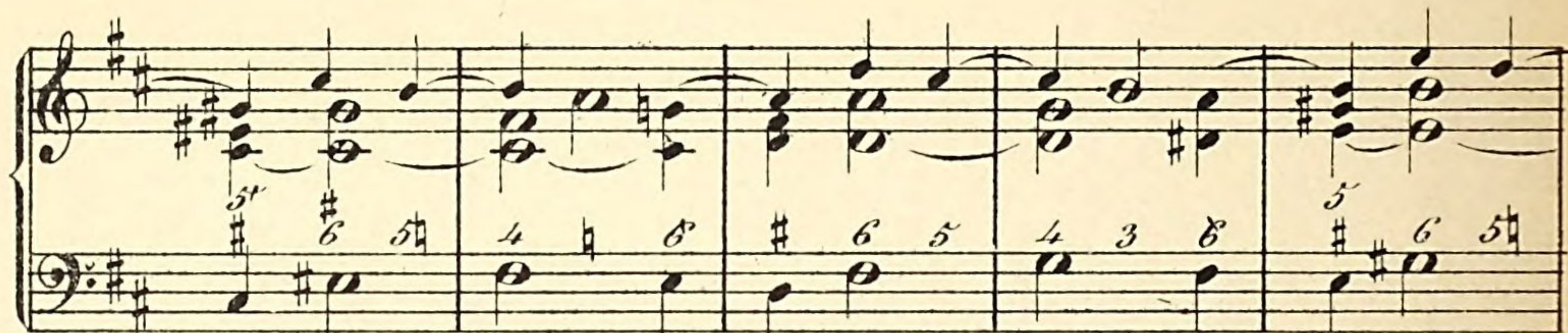
Exercise 84, measures 5-8. The melody continues with quarter and eighth notes. The bass line includes fingerings: 5, 6, 5, 4, 3, 4, 2, 5, 6, 5, 4, 3, 2, 6, 5, 6, 4, 3, 2.

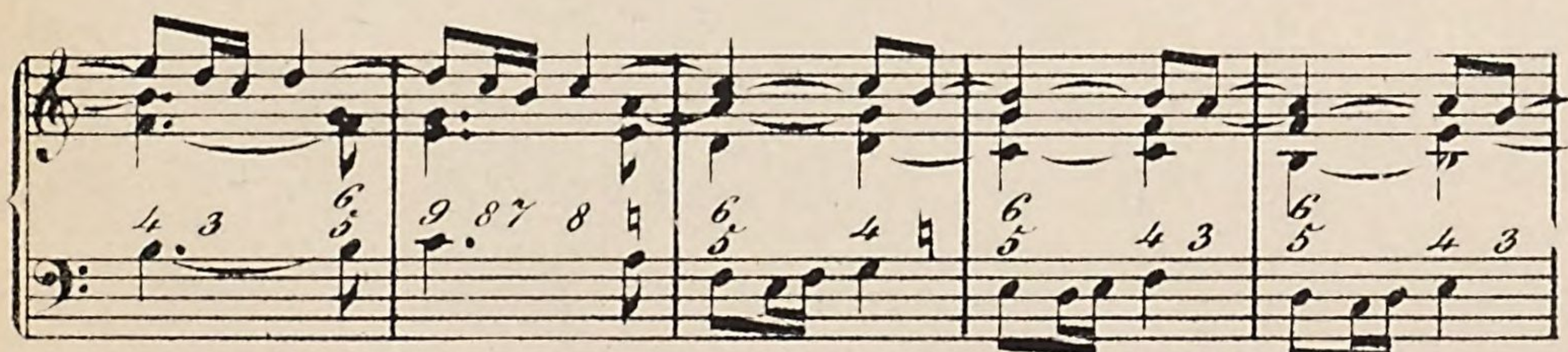
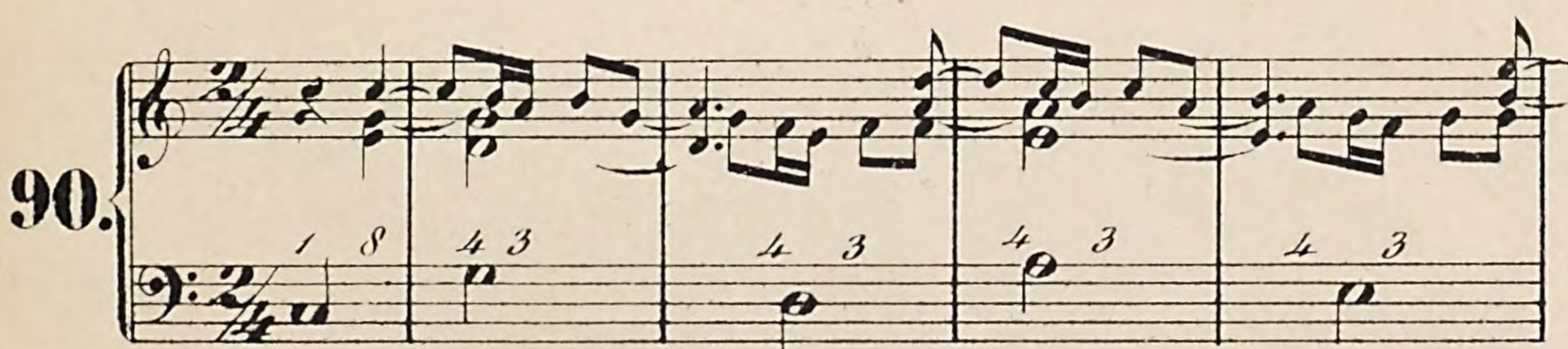
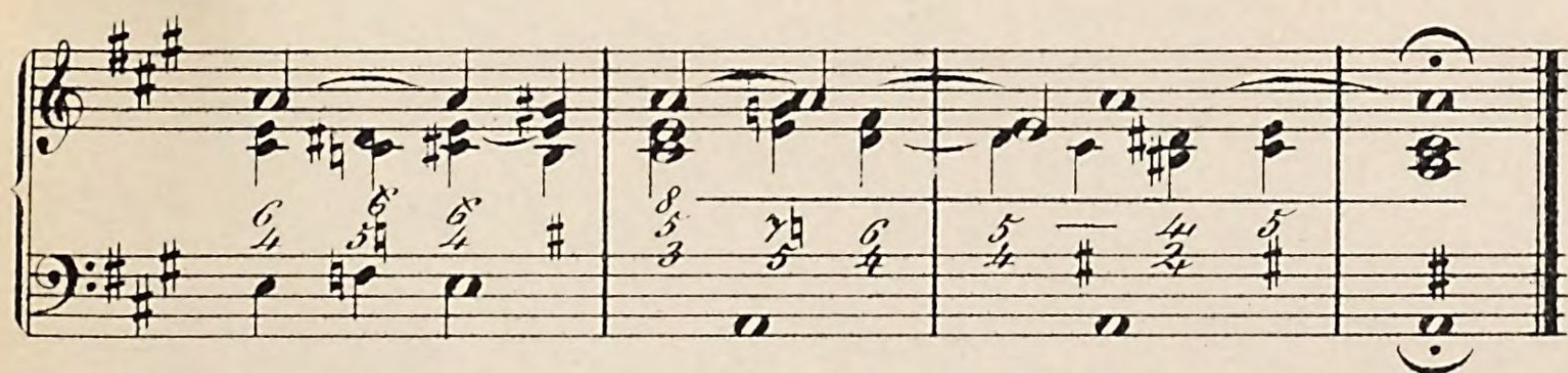
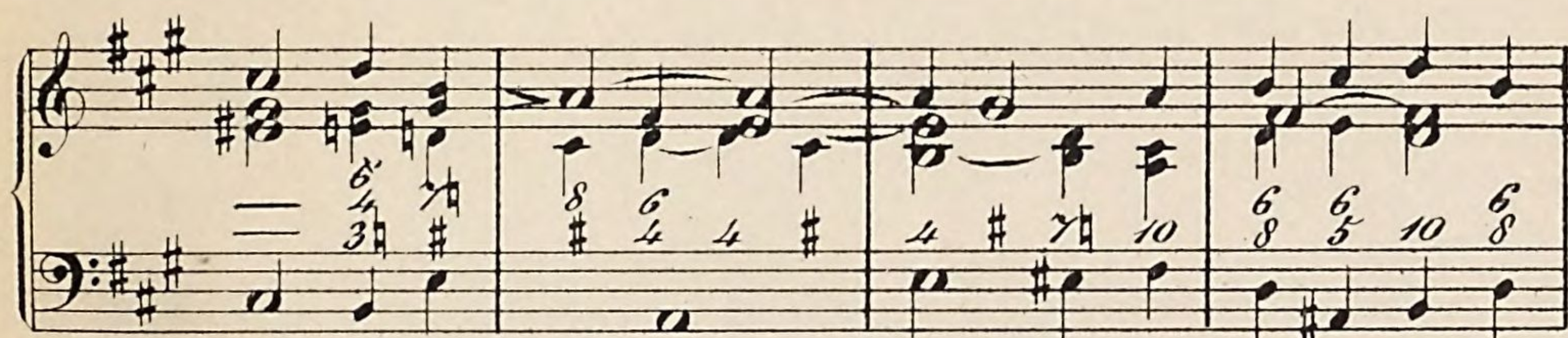
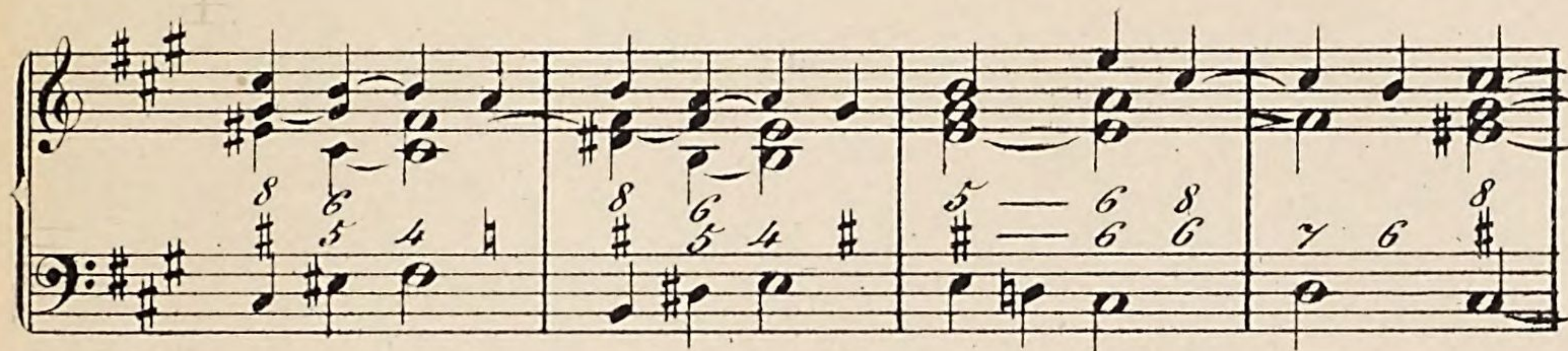
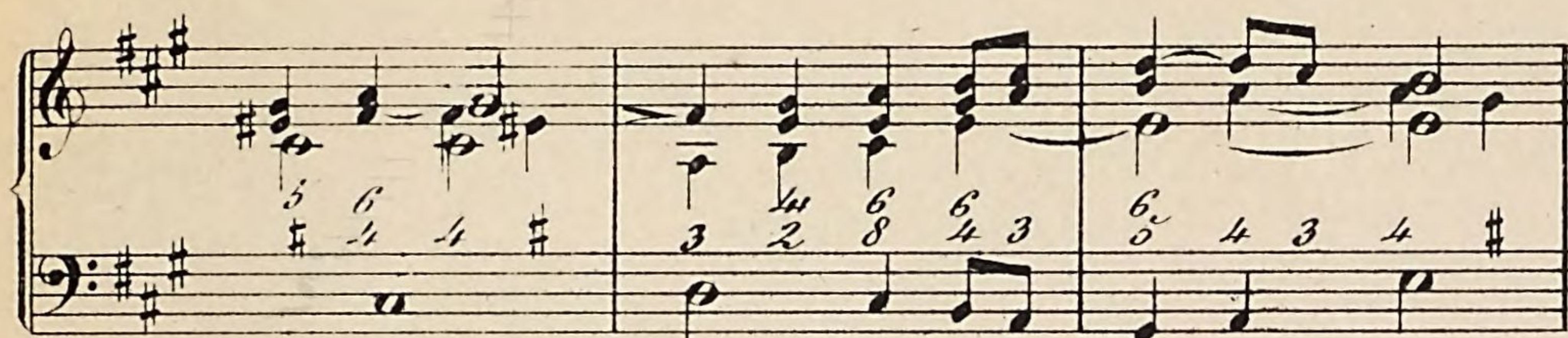
Exercise 84, measures 9-12. The melody continues with quarter and eighth notes. The bass line includes fingerings: 5, 6, 5, 4, 3, 2, 5, 6, 5, 6, 4, 6, 5, 4, 3.





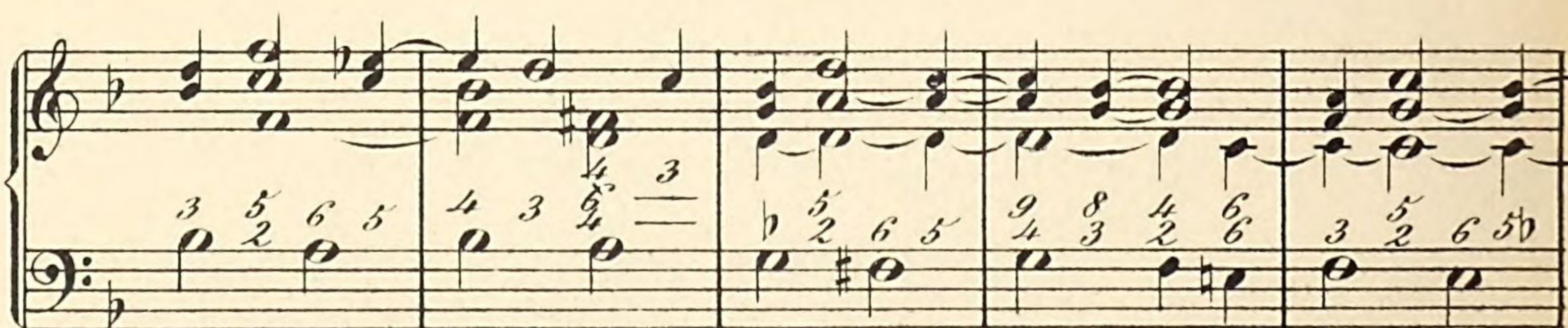


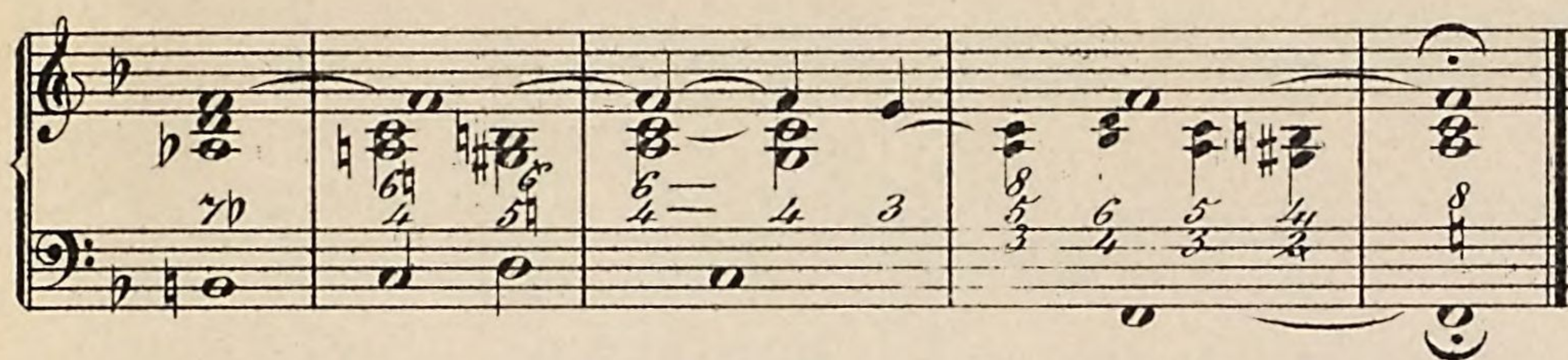




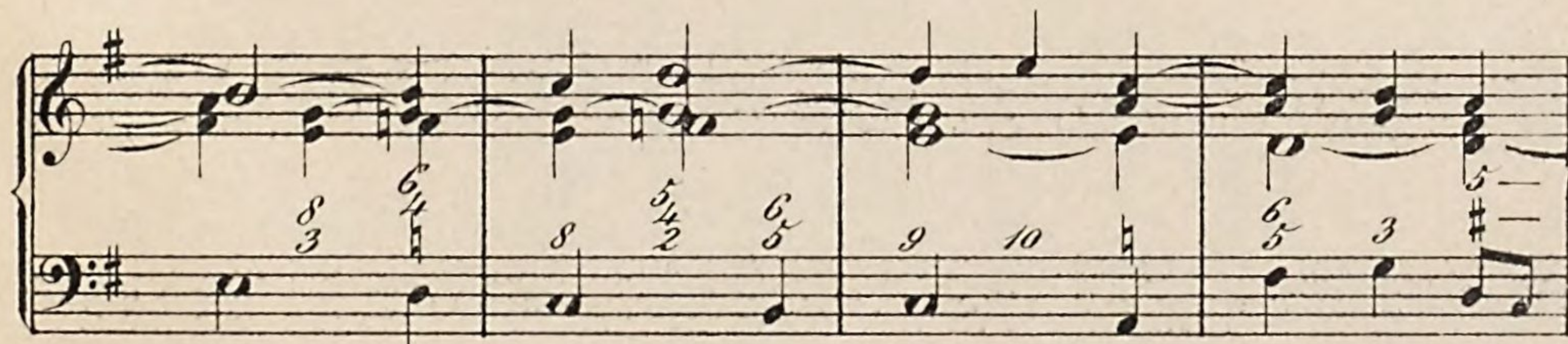
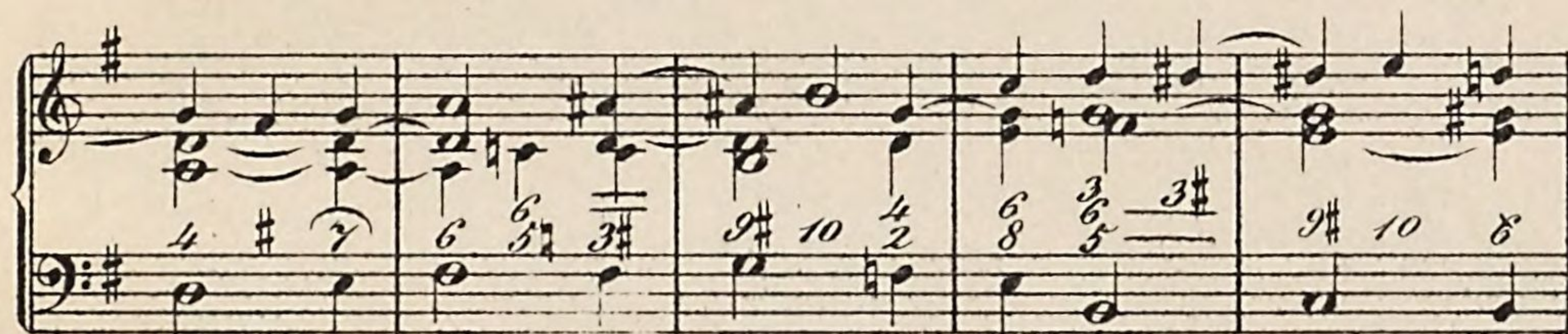
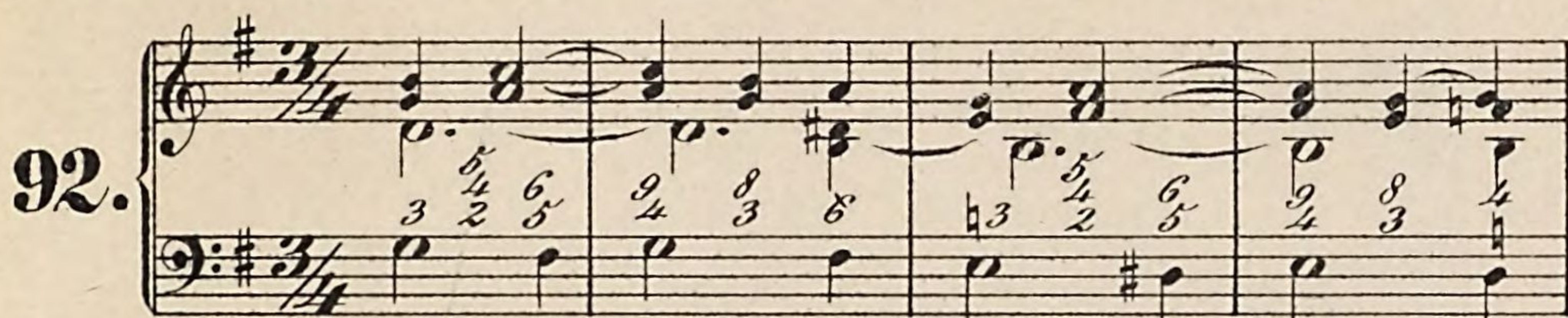


XI. Der Secundquint-Accord.



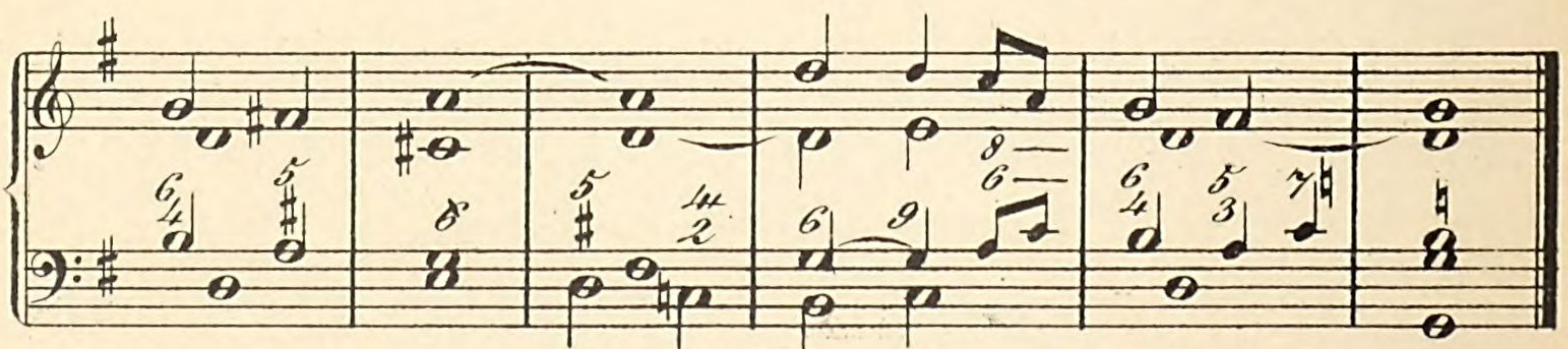
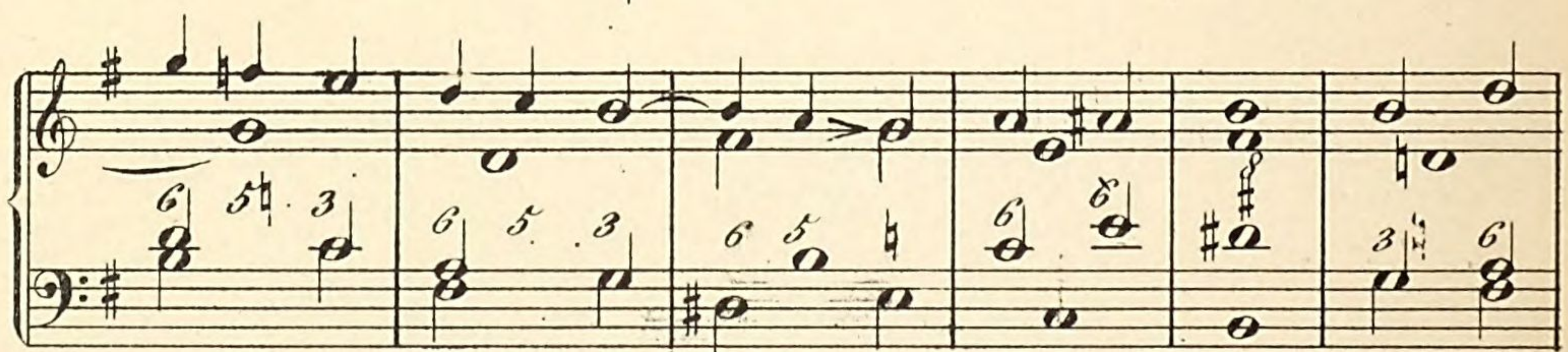
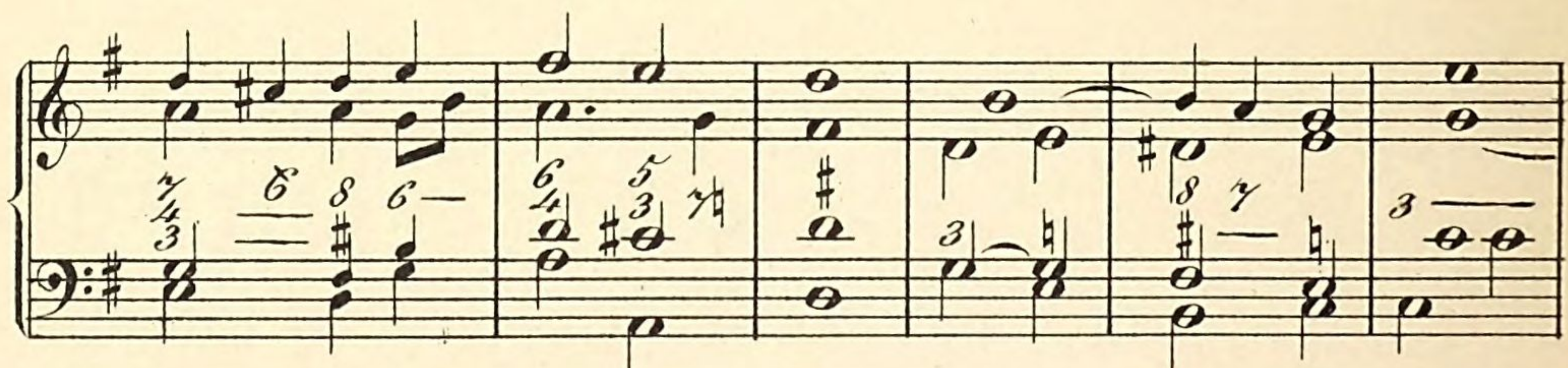
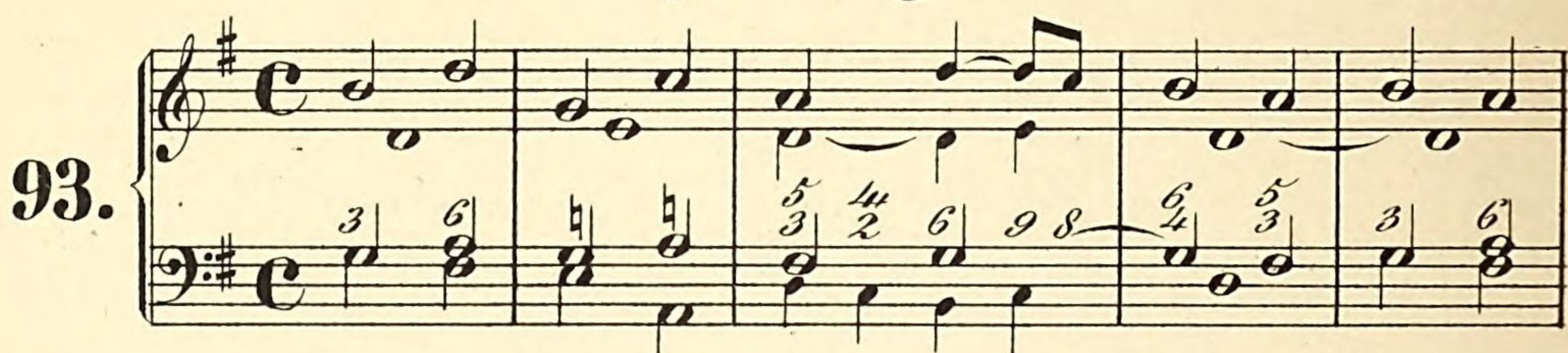


XIII. Der Secundquartquint-Accord.





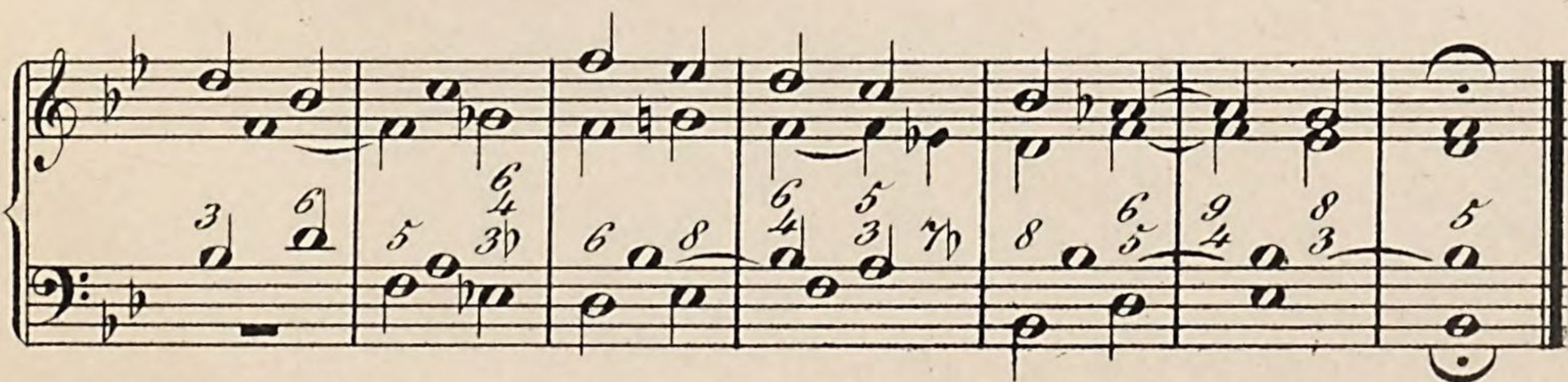
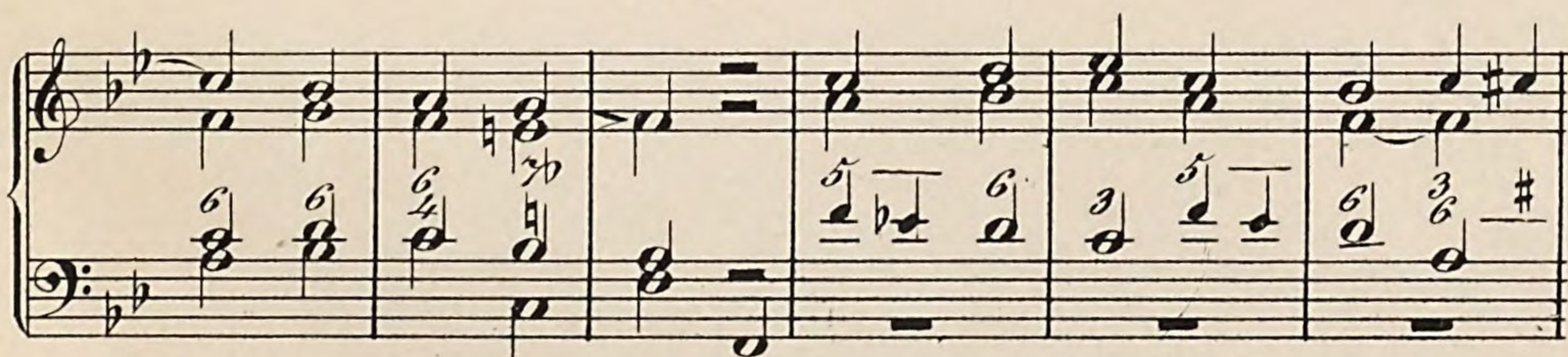
*III. Wiederholung der Accorde in getheilter
Begleitung.*



94.



95.



96.

Exercise 96, measures 1-5. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody in the treble clef consists of half notes and quarter notes, often beamed together. The bass line includes fingerings (6, 7, 5, 4, 3) and slurs. The piece concludes with a fermata over the final note.

Measures 6-10 of exercise 96. The melody continues with various note values and rests. The bass line features slurs and fingerings. The exercise ends with a fermata.

Measures 11-15 of exercise 96. This section includes more complex rhythmic patterns with slurs and fingerings. The exercise concludes with a final fermata.

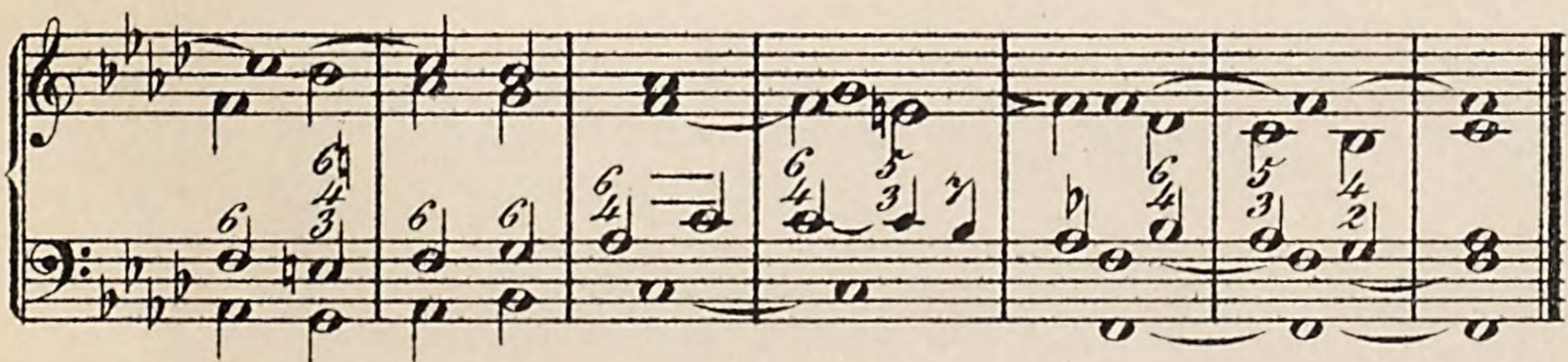
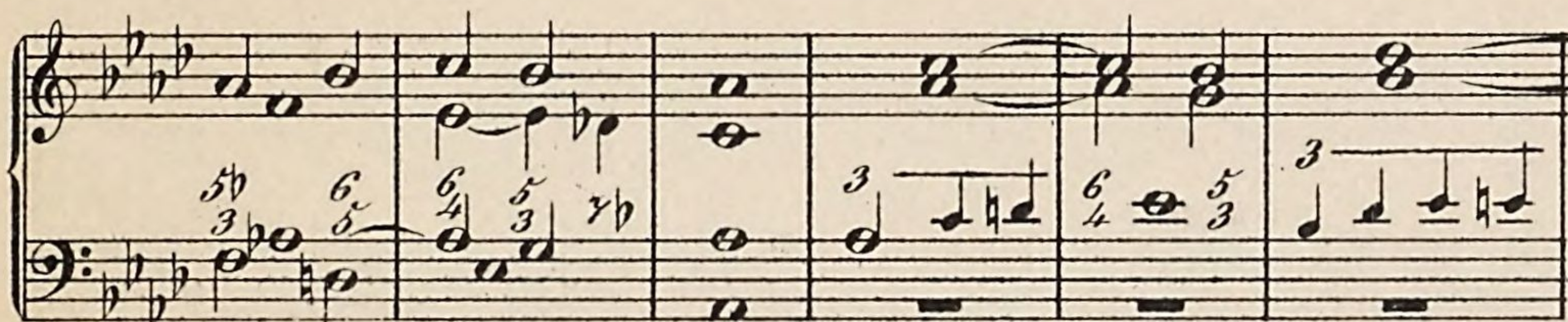
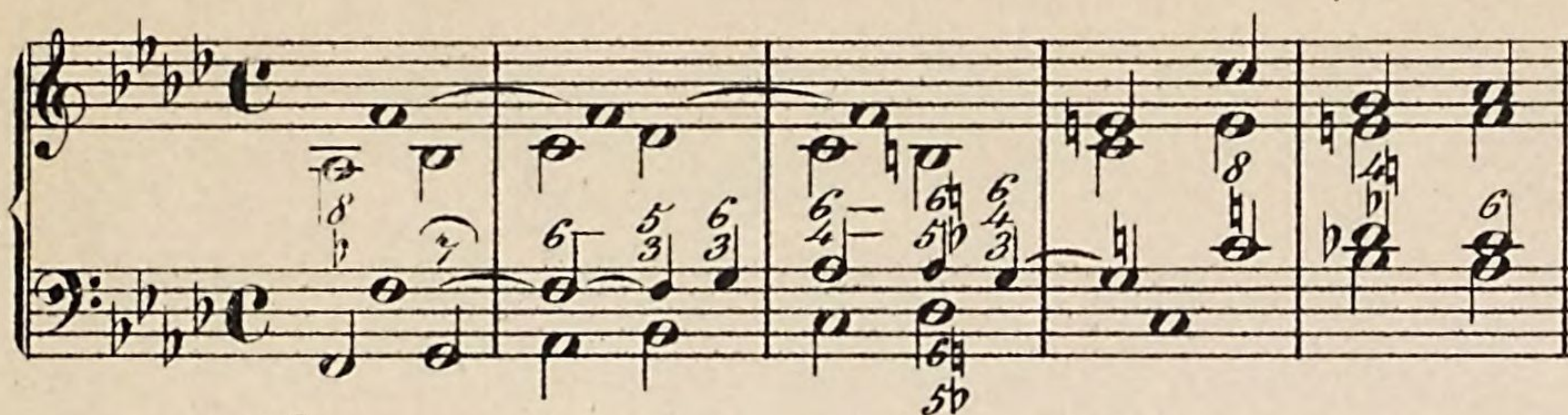
97.

Exercise 97, measures 1-5. The key signature is three sharps (F#, C#, and G#), and the time signature is common time (C). The melody in the treble clef uses half and quarter notes. The bass line includes fingerings (6, 5, 4, 3, 2) and slurs.

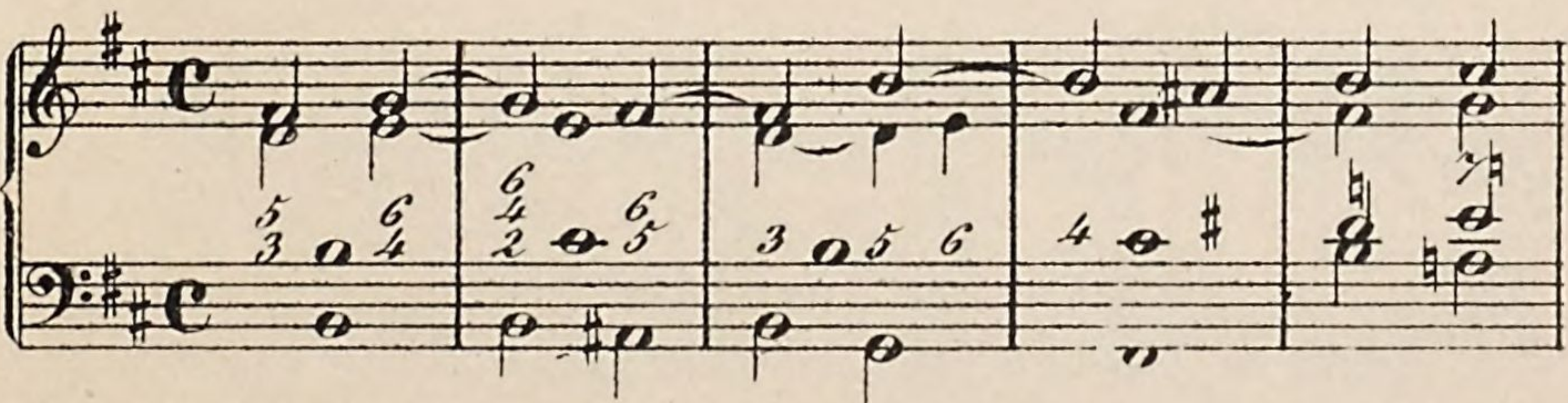
Measures 6-10 of exercise 97. The melody continues with slurs and fingerings. The bass line features slurs and fingerings. The exercise ends with a fermata.

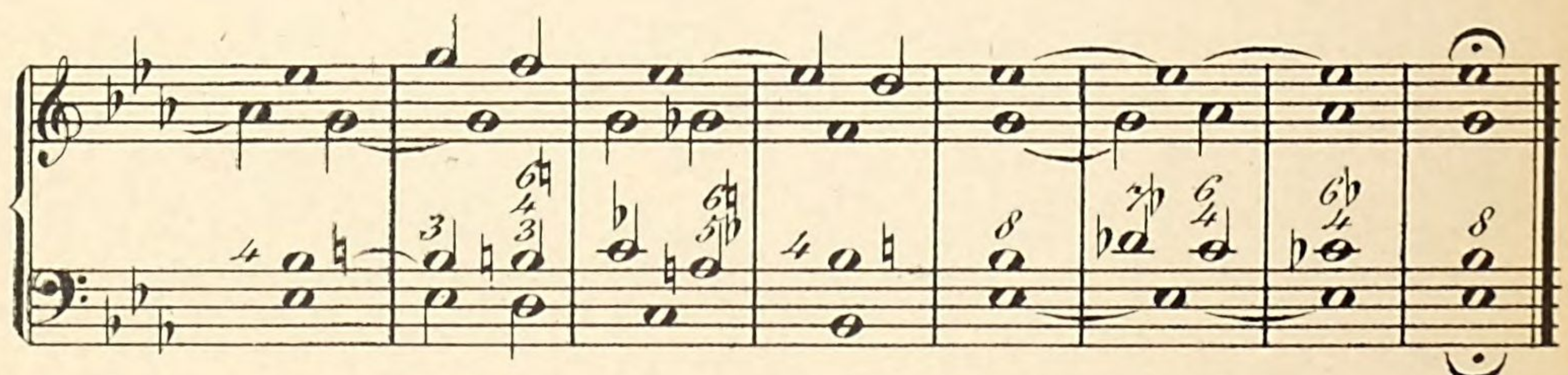
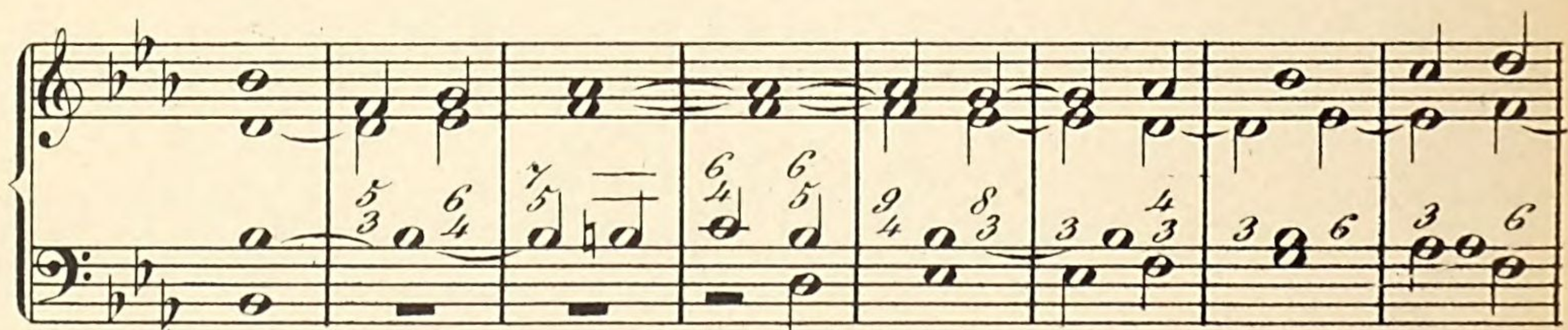
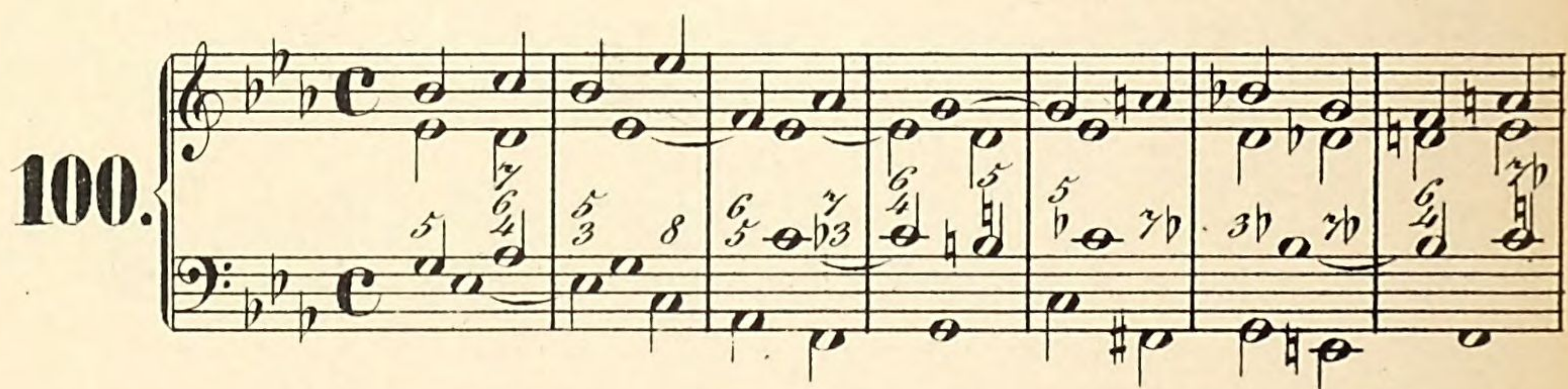
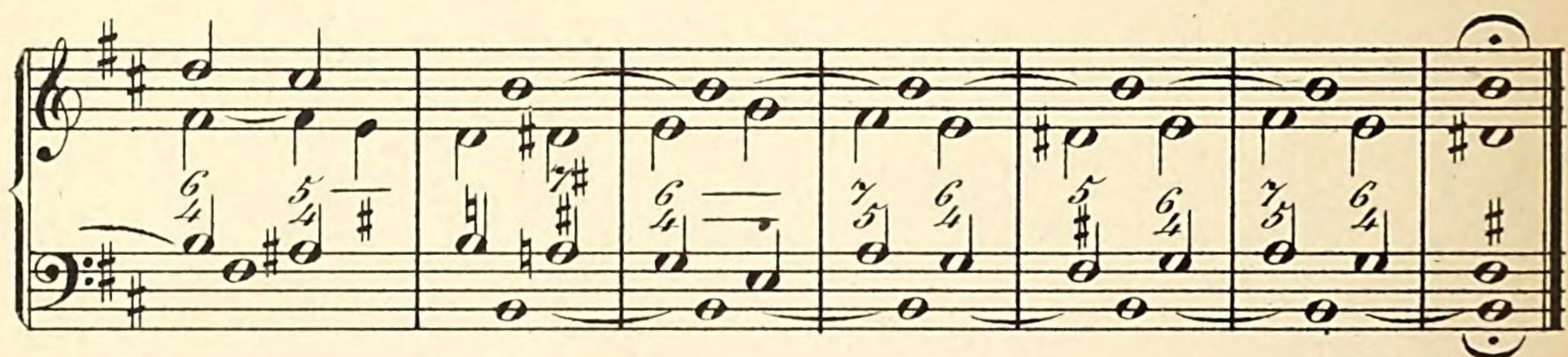
Measures 11-15 of exercise 97. This section includes more complex rhythmic patterns with slurs and fingerings. The exercise concludes with a final fermata.

98.



99.





INHALT.

1. Der Dreiklang	von Seite 1 bis 5 mit 12 Beispielen.
2. „ Sextenaccord	„ 5 „ 9 „ 12 „
3. „ Quartsextenaccord	„ 10 „ 12 „ 6 „
4. „ Septimenaccord	„ 13 „ 20 „ 15 „
5. „ Quintsextenaccord	„ 20 „ 26 „ 10 „
6. „ Terzquartsextenaccord „	„ 26 „ 32 „ 8 „
7. „ Secundaccord	„ 33 „ 40 „ 8 „
8. „ Großseptimenaccord „	„ 40 „ 43 „ 4 „
9. Die Nonaccorde	„ 43 „ 49 „ 8 „
10. Der Quartquintenaccord „	„ 50 „ 56 „ 8 „
11. „ Secundquintenaccord „	„ 56 „ 57 „ 1 „
12. „ Secundquartquintaccord „	„ 57 „ 58 „ 1 „
13. Wiederholung aller Accorde	
in getheilter Begleitung „	„ 58 „ 62 „ 8 „

100 Beispiele.



Wälder, Gualbert

100 ausgesetzte Generalbaß-Beispiele als kurze Vor- und Zwischen-Spiele
und als practische Beigabe zu jeder Generalbasslehre, insbesondere zu
Robert Führers Elemente der Harmonielehre, des Generalbasses, der
Tonsetzkunst für Lehramts- und Orgelzöglinge etc

Augsburg (1890)

4 Mus.th. 1640

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